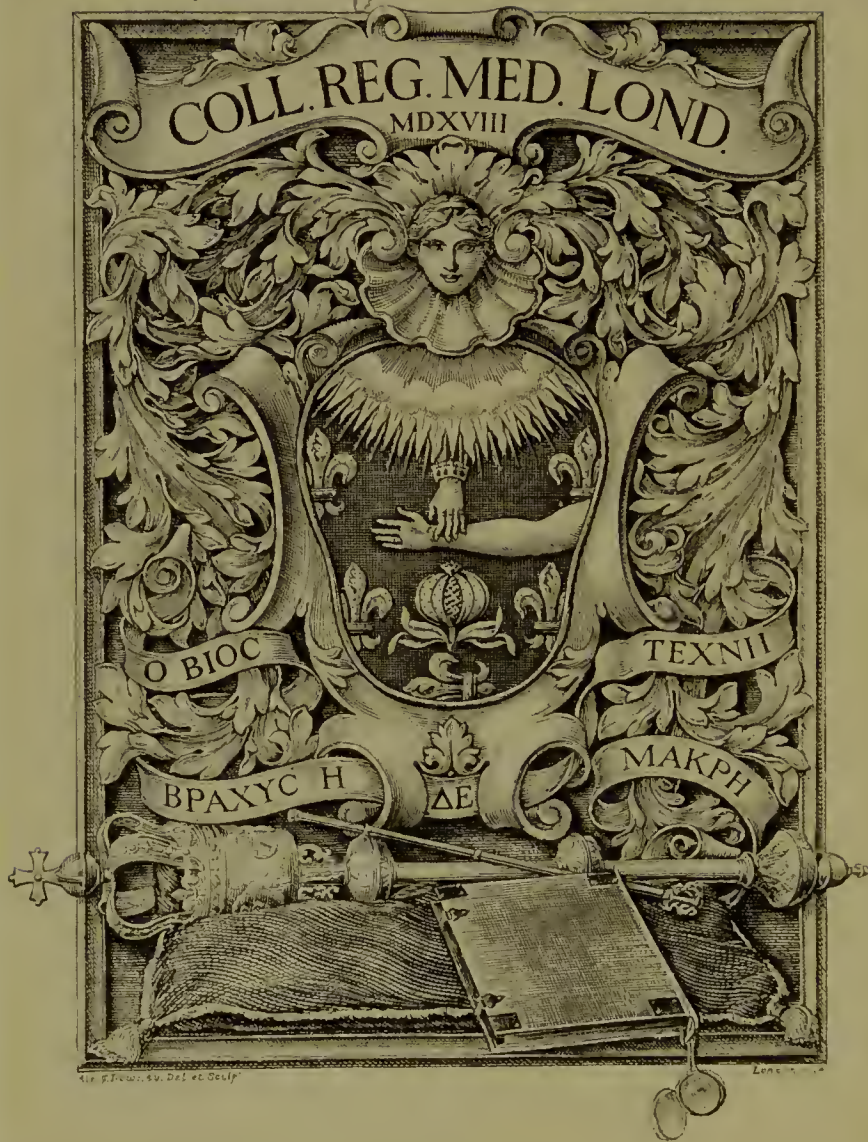






SL/21-2-g-25

92:104















CATALOGUE OF  
OXFORD PORTRAITS

II









CLARVS WYNTONIAE PRÆSVL COONOTIC FOXVS  
 QVI PIVS HOC OLM NOBILE STREXIT OPVS  
 TALIS ERAT FORMA TALIS DVVM VIXIT FMCTV  
 QVALEM SPECIANTI PICTA TABELLA REFERT.

*Bishop Richard Foxe*  
*by Joannes Corvus*  
*Corpus Christi College*



# CATALOGUE OF PORTRAITS

IN THE POSSESSION OF

THE UNIVERSITY, COLLEGES,  
CITY, AND COUNTY  
OF OXFORD

BY

MRS. REGINALD LANE POOLE

VOL. II

PORTRAITS IN THE COLLEGES AND HALLS  
PART I

OXFORD

AT THE CLARENDON PRESS

M DCCCC XXV

Oxford University Press

*London Edinburgh Glasgow Copenhagen*

*New York Toronto Melbourne Cape Town*

*Bombay Calcutta Madras Shanghai*

Humphrey Milford Publisher to the UNIVERSITY

ROYAL COLLEGE OF PHYSICIANS	
OL/5	72: 7.04
ACQ. NO.	26051
SOURCE	HG. Connors 50/153
DATE	15.9.59

890.2

Printed in England



## TABLE OF CONTENTS

	PAGE
LIST OF ILLUSTRATIONS . . . . .	vi
INTRODUCTION . . . . .	ix
I. PORTRAITS IN UNIVERSITY COLLEGE . . . . .	1
II. „ BALLIOL COLLEGE . . . . .	17
III. „ MERTON COLLEGE . . . . .	44
IV. „ EXETER COLLEGE . . . . .	64
V. „ ORIEL COLLEGE . . . . .	79
VI. „ THE QUEEN'S COLLEGE . . . . .	109
VII. „ NEW COLLEGE . . . . .	145
VIII. „ LINCOLN COLLEGE . . . . .	172
IX. „ ALL SOULS COLLEGE . . . . .	180
X. „ MAGDALEN COLLEGE . . . . .	208
XI. „ BRASENOSE COLLEGE . . . . .	243
XII. „ CORPUS CHRISTI COLLEGE . . . . .	261

# LIST OF ILLUSTRATIONS

PAGE		PLATE
261.	Richard Foxe . . . . .	<i>Joannes Corvus. Frontispiece</i>
UNIVERSITY COLLEGE.		
8.	Sir Robert Chambers . . . . .	<i>Robert Home</i> 1
12.	Jacob Pleydell-Bouverie, Earl of Radnor . . .	<i>John Hoppner</i> 1
BALLIOL COLLEGE.		
20.	Robert Devereux, Earl of Essex . . . . .	2
23.	Henry Savage . . . . .	<i>John Taylor</i> 2
23.	Sir Thomas Wendy . . . . .	3
28.	Matthew Baillie . . . . .	<i>William Owen</i> 3
37.	Sir Robert Morier . . . . .	<i>Franz von Lenbach</i> 3
30.	Robert Southey . . . . .	<i>Samuel Lane</i> 4
40.	Algernon Swinburne . . . . .	<i>William Bell Scott</i> 4
33.	Arnold Toynbee . . . . .	<i>Sir J. E. Boehm</i> 5
36.	Mazzini and Jowett . . . . .	<i>George, Earl of Carlisle</i> 5
MERTON COLLEGE.		
50.	Sir Henry Savile . . . . .	<i>Nicholas Stone</i> 6
52.	Sir Thomas Clayton . . . . .	<i>Sir Peter Lely</i> 6
58.	Lord Strangford . . . . .	<i>A. Glasgow</i> 6
53.	Walter Ruding . . . . .	<i>Lewis Vaslet</i> 7
54.	Henry Barton . . . . .	<i>Lewis Vaslet</i> 7
55.	James Boulter . . . . .	<i>Lewis Vaslet</i> 7
56.	Ralph Carr . . . . .	<i>Lewis Vaslet</i> 7
EXETER COLLEGE.		
65.	Sir William Petre . . . . .	8
66.	George Hakewill . . . . .	8
68.	Sir William Morice . . . . .	9
72.	Benjamin Kennicott . . . . .	9
66.	William Noye . . . . .	10
74.	Stephen Peter Rigaud . . . . .	10
70.	Narcissus Marsh . . . . .	11
77.	Sir Edwin Ray Lankester . . . . .	<i>Hon. John Collier</i> 11

## LIST OF ILLUSTRATIONS

vii

PAGE		PLATE
ORIEL COLLEGE.		
89.	Thomas Wilson . . . . . ? <i>J. Wright of Derby</i>	12
90.	John Eveleigh . . . . . <i>John Hoppner</i>	12
96.	Philip Bliss . . . . . <i>John Bridges</i>	12
104.	David Binning Monro . . . . . <i>W. Q. Orchardson</i>	12
98.	Richard Whateley . . . . . <i>W. Behnes</i>	13
100.	John William Burgon . . . . . <i>W. E. Miller</i>	13
102.	James Anthony Froude . . . . . <i>Samuel Laurence</i>	13
107.	John Tolson ( <i>in glass</i> ) . . . . . <i>Richard Greenbury</i>	14
88.	Charles Boyle, Lord Dungarvan . . . . . <i>Arthur Pond</i>	15
106.	James, Viscount Bryce . . . . . <i>Sir George Reid</i>	15
THE QUEEN'S COLLEGE.		
115.	Henry Robinson . . . . .	16
117.	Christopher Potter . . . . . <i>Gilbert Jackson</i>	16
130.	Joseph Smith . . . . . <i>James Maubert</i>	16
132.	William Ludlam . . . . . <i>Lewis Vaslet</i>	16
119.	Isaac Fuller . . . . . <i>Isaac Fuller</i>	17
122.	Thomas Barlow . . . . .	17
125.	Sir Christopher Wren . . . . . <i>Michael Rysbrack</i>	18
125.	William Lancaster . . . . . <i>Thomas Murray</i>	19
126.	Richard Miller . . . . . <i>Thomas Murray</i>	19
NEW COLLEGE.		
146.	William of Wykeham . . . . . <i>Sampson Strong</i>	20
154.	Hugh Barker . . . . . <i>Nicholas Stone</i>	21
158.	Henry Beeston . . . . .	21
161.	Thomas Hodges . . . . . <i>L. L.</i>	21
166.	Sydney Smith . . . . . <i>E. U. Eddis</i>	22
169.	James Edwards Sewell . . . . . <i>Sir H. von Herkomer</i>	22
LINCOLN COLLEGE.		
175.	George Hickes . . . . .	23
176.	Sir Nathaniel Lloyd . . . . . <i>Sir James Thornhill</i>	23
177.	Richard Hutchins . . . . . <i>J. Orson</i>	23
177.	John Wesley . . . . . <i>John Williams</i>	23
ALL SOULS COLLEGE.		
180.	Henry Chichele . . . . . <i>Louis François Roubiliac</i>	24
181.	Henry Chichele . . . . . <i>Sampson Strong</i>	24
189.	Nicholas Hawksmoor . . . . . <i>Sir Henry Cheere</i>	25



## LIST OF ILLUSTRATIONS

PAGE					PLATE
186.	Christopher Codrington	.	.	.	<i>Sir James Thornhill</i> 26
194.	Sir William Blackstone	.	.	.	<i>John Bacon</i> 26
199.	Edward Vernon Harcourt	.	.	.	<i>Thomas Phillips</i> 26
MAGDALEN COLLEGE.					
209.	William of Wainfleet	.	.	.	<i>Richard Greenbury</i> 27
218.	John Warner	.	.	.	<i>John Taylor</i> 27
217.	King Charles I ( <i>in glass</i> )	.	.	.	<i>Richard Greenbury</i> 28
219.	Queen Henrietta Maria ( <i>in glass</i> )	.	.	.	<i>Richard Greenbury</i> 28
235.	Martin Joseph Routh	.	.	.	<i>Karl Hartmann</i> 29
242.	Sir Herbert Warren	.	.	.	<i>Sir W. B. Richmond</i> 29
BRASENOSE COLLEGE.					
247.	Joyce Frankland	.	.	.	30
259.	Charles Buller Heberden	.	.	.	<i>Sir William Orpen</i> 31
CORPUS CHRISTI COLLEGE.					
274.	Edward Copleston	.	.	.	<i>Sir M. Archer Shee</i> 32
275.	William Buckland	.	.	.	<i>S. Howell</i> 32

## INTRODUCTION

WE know on Dugdale's authority that pictures of the kings of England were made for an abbot of Gloucester to decorate his dining-hall, so early as the first quarter of the fourteenth century. But there is no evidence that the medieval colleges of Oxford had any custom of this kind. The earliest representations of their Founders and Benefactors are the statues over the gateways, and when at length painted portraits were required they appear to have been first placed either in the college libraries and chapels,<sup>1</sup> or perhaps in the lodgings of the Head of the Society. The fine picture reproduced as a frontispiece to this volume, Bishop Richard Foxe by Joannes Corvus, is probably the earliest painted, as it is the most important of all the Founders' portraits in Oxford, but it is not certain when it came to Corpus. Where early portraits are met with, as for example the Henry V at the Queen's College, the Henry VII at Christ Church, or the Anne of Cleves at St. John's, they are generally ascertained to be the gift of an eighteenth-century collector. Sometimes, too, as again at St. John's, their presence is due, not to any historical association with the College, but to an appreciation of their merits as decorative furniture.<sup>2</sup> And this accidental element in the growth of Oxford collections must always be taken into account. Post-reformation colleges, which came into existence when portrait-painting was already popular, are naturally richer in interesting contemporary pictures than the earlier foundations. Some of the heads of Henry VIII have probably belonged to the House since the first years of its

<sup>1</sup> Joyce Frankland in 1587 bequeathed her own and her parents' portraits to be set up in the 'oratories or chapel' of Caius College, Cambridge. The half-length of Dr. Hakewill was engraved so late as 1796 from 'his original Picture in the Chappell of Exeter College', and there are other examples.

<sup>2</sup> See the St. John's College section, introductory note, iii, p. 147.

history. And here and there an old panel, such as the Sir William Petre at Exeter or the Mrs. Bridgman at St. John's, remains to bear witness to a fine practice of portraiture closely related to Flemish work, which was at the command of an academic patron in the middle of the sixteenth century.

The work of Joannes Corvus, however, comes a generation earlier, and stands alone. The meagre facts known to us concerning him were set out in the Introduction to the *Catalogue of the Exhibition of Early English Portraits* at the Burlington Fine Arts Club in 1909.<sup>1</sup> But they may be briefly recapitulated here since Oxford possesses his best picture, and one to which a date can be tentatively assigned. As Jan Rav he appears as a master in the Painters' Guild at Bruges in 1512, and he is therefore reckoned to have been born between 1480 and 1490. It has not been ascertained when he came to England. Probably it was about 1520,<sup>2</sup> since his portrait of Bishop Foxe is apparently his earliest work here, and two copies<sup>3</sup> are dated 1522. The old frame of the original picture<sup>4</sup> bore the inscription JOANNES CORVUS FLANDRUS FACIEBAT.<sup>5</sup> A portrait of Mary Tudor, 'the French Queen', elder sister of Henry VIII, now at Sudeley Castle,<sup>6</sup> is known to have had a similar frame.<sup>7</sup> Besides the painter's signature, the sitter's name and her age, thirty-four, was recorded, and from it the painting has been assigned to the year 1532. But modern research<sup>8</sup> places Mary's birth in 1496 not 1498, hence she was thirty-four not in 1532, but in or about 1530. Three other portraits of persons belonging to the same royal group are attributed to Corvus. These are a portrait of Queen Mary Tudor<sup>9</sup> (daughter of Henry VIII) dated 1544, the authorship of which is supported by a payment entered in the privy expenses in

<sup>1</sup> Also from this source in Thieme-Becker's *Lexikon*.

<sup>2</sup> The date usually given is 1528.

<sup>3</sup> At Magdalen College and Sudeley Castle.

<sup>4</sup> The frontispiece to this volume.

<sup>5</sup> See p. 262.

<sup>6</sup> Reproduced in the *Burlington Magazine*, xv, p. 159.

<sup>7</sup> The inscription, partly obliterated, is given in facsimile in *Archæologia*, xxxix, p. 49.

<sup>8</sup> Dr. James Gairdner in the *Dictionary of National Biography*.

<sup>9</sup> In the National Portrait Gallery.



that year to the painter 'John';<sup>1</sup> a portrait of Henry Grey, Duke of Suffolk,<sup>2</sup> who became Mary's cousin, and son-in-law to the 'French queen' by marrying Frances, her daughter by her second husband Charles Brandon: this was painted after 1546-7 when Grey obtained the Garter; and, finally, the portrait of a Tudor princess, perhaps Elizabeth, which is in the possession of Mrs. Booth of Glendon. In connexion with the date 1544 it may be noticed that a Jan Raven, born in Flanders under the dominion of the Emperor, acquired naturalization in England in May of that year.<sup>3</sup>

The fashion for possessing a painted portrait of the Founder only became general in the last decade of the sixteenth century. But the demand from that time for a hundred years provided a field for some craftsmen, whose names and connexion with Oxford painting have emerged in the course of the writer's researches.

The type of the medieval founder's picture was established by a Dutchman named Sampson Strong,<sup>4</sup> and later workers did little more than reproduce it. It shows no kinship to the small panel of Devorguilla, Foundress of Balliol, which is derived from the College seal, to the early heads of Henry VIII at Christ Church, nor to the fine realism of the Corpus Foxe. It is based on monuments in brass, stone, or painted glass. The folds of the rochets and the stilted gestures give this impression. The figures are set, almost invariably, against a narrow flat panel, sometimes red and fringed with gold, which recalls the back of some Flemish Madonna's throne. Although Strong's treatment of ecclesiastical vestments is erratic and ignorant, he achieved in the presentment of his conception, at least in his best pictures, a certain dignified simplicity which is not unpleasing.

Nor must it be supposed that these conventional paintings tell us nothing of historical interest. Strong's panel of William of

<sup>1</sup> 'Item paid to one John that drue her Grace in a table v. li.' Nov. 1544, see the *Register of the Privy Purse Expenses of Mary Tudor as Princess*, edited by Sir F. Madden, 1831.

<sup>2</sup> In the National Portrait Gallery.

<sup>3</sup> Publications of the Huguenot Society, vol. viii.

<sup>4</sup> See below. So anglicized from the original Dutch name, presumably Starke.

Wykeham has a remarkable feature. In the background are inset the upper portions of two views of the colleges of St. Mary Winton, that of Winchester showing the original belfry built by the Founder, but taken down in 1474 (Pl. XX). These little pictures are, in almost every detail, closely copied from drawings which illustrate a MS. by Thomas Chaundler, Warden successively of Winchester and New College, and Chancellor of the University, who died in 1490. The originals, which are in pen and ink, and are assigned to the year 1463 or 1466, are preserved at New College. They were reproduced in *Archaeologia* in 1892,<sup>1</sup> but except in this portrait of William of Wykeham, and in copies from it, the views are not known to exist elsewhere. Strong then had access to this MS. That he was intelligent enough to introduce these views in his painting, or that his patrons desired them to appear, gives to his work a value which has not hitherto been suspected.

The facts of his life known to us are scanty, but sufficient to allow us to follow his career. In college accounts he is invariably entered as 'Sampson the Painter'. But in a list of privileged persons of 1600 preserved in MS. in the University Archives, he appears as 'Sampson Strong, Picturer', and in his will as 'Sampson Strong alias Starkey'. In the Register of Matriculations,<sup>2</sup> where his name occurs as sent in by Magdalen College in March 1589/90, he describes himself as aged forty, from Holland, the son of a gentleman. This places his birth about 1550. He settled in St. Aldate's parish, where a daughter, Christina, was baptized in 1593. In 1596 he was licensed to sell ale, and probably carried on that trade as well as working as a painter. His first appearance in college account books, so far discovered, is at New College in 1596, when he was paid £6 for the picture already noticed.<sup>3</sup> In the following year a copy made for Winchester at a reduced price may be safely attributed to him.

<sup>1</sup> Vol. liii, pt, 1, p. 229. Also by the Provost of Eton, *The Chaundler MSS.*, Roxburghe Club, 1916, pp. 17, 18. I owe thanks to Mr. Herbert Chitty for calling my attention to these insets.

<sup>2</sup> Clark, *Register*, ii, p. 175.

<sup>3</sup> 'To Sampson for our founder's picture 6 li. ; for iron works to sett upp ye picture xviii<sup>d</sup>.'

His next work was for the city. In 1597 he received £3 'for paynting Sir Thomas White's Picture'.<sup>1</sup> A copy of the portrait of Foxe in Corpus Library with fresh accessories, including the red gold fringed throne-like background, is dated 1604, and signed S. F., apparently for *Sampson fecit*. At Magdalen in 1605 £7 5s. was paid to him 'pingenti statuas<sup>2</sup> in quadrangulo', and in 1610 another small sum 'reparanti picturas circa quadrangulo', an example of the use of the word *pictura* for a statue, just as, conversely, *statuary* is found in the Lumley inventory to indicate a painted portrait. In 1609 'Sampson ye Painter received £5 for the Founder's Picture at All Souls' [Pl. XXIV], where the gold fringed red velvet panel background is much elaborated. The crosses on the pallium in this picture are treated simply as decoration. No less than twelve are placed on the vertical band, none on the collar. Both these features recur in one of the two portraits of Chichele at Lambeth Palace, and may be accepted as evidence that Strong was employed there as well as in Oxford.<sup>3</sup>

The last works of which we have knowledge are in a different non-monumental style. They are bust portraits of Wolsey: one at Christ Church, probably based upon one of the small panels there, and one at Magdalen for which three pounds was paid in 1610. They each have an inset architectural view of old Christ Church buildings. In that year 'Sampson Stronge *alias* Starkey of the University of Oxford, limner & privileged person, by word of mouth declared his last will'.<sup>4</sup> He died in 1611. The family continued to flourish in Oxford. A son, Peter, died a member of Pembroke College in 1623, and a century later, in 1710, we find record of a Sampson Strong, servant, buried in the Cathedral.

The tradition set by Strong as an inventor of portraits of founders was carried on by John Taylor the mayor painter, whose career in

<sup>1</sup> This was probably a copy from No. 7 in the St. John's College section.

<sup>2</sup> This refers to the strange figures and monsters which stand on little pillars on three sides of the cloisters. See Dr. Macray's *Register of Magdalen College*, iii, pp. 36, 41,

<sup>3</sup> The head of Chichele in enamel on glass now inserted in the great window in Lambeth Palace library is clearly another portrait painted from Strong's model.

<sup>4</sup> Preserved in the University Archives.



outline has been already given.<sup>1</sup> For Magdalen College he painted the Founder three times, and among benefactors, two whole lengths of Dr. Hammond and Bishop John Warner of Rochester.<sup>2</sup> But though these men were his contemporaries it is not clear that their portraits were studied from life, and they cannot rank in interest beside the Nixon portraits in the Town Hall.<sup>3</sup> Taylor mended and cleaned pictures, and painted woodwork in chapels and libraries: even, in 1666, a garden seat in the grove. He therefore worked under the usual conditions prevailing for craftsmen of his kind in the seventeenth century.<sup>4</sup> He must also be remembered in another connexion. The series of founders of colleges which now hangs in the Bodleian Library high up between the windows, are said by George Vertue,<sup>5</sup> on the authority of the artist Theodore Russell, to have been painted by William Sonmans as a commission from the University. The statement appears in Walpole's *Anecdotes*, and has been often repeated.<sup>6</sup> But the examination of college accounts undertaken for the present volumes, has shown that this assumption of Vertue's, at least in many cases, is a mistake. Wherever information has been discovered these pictures are invariably shown to have been paid for by the colleges as gifts to the Schools gallery, and the painter, whenever mentioned by name, is John Taylor. Often the entry is very precise. In 1668-9 New College paid £5 to 'Mr. Taylor ye limner for drawing ye Founder for ye Schools Gallery'. At Magdalen in the same year we find to 'Taylor pictori, pro effigie dom. Fundatoris Graphice depicta

<sup>1</sup> Vol. i, pp. xxvii, xxviii. He was perhaps a kinsman of John Taylor the warden of the Painter Stainers Company in 1631. His burial place in St. Mary Magdalene Church is marked by a monument to himself, his wife Dennis, daughter of Sir Robert Harrison, Alderman, and his only son John Taylor, 'late of Woodstock, gent.', who died a bachelor in 1744, aged 62. The tablet was put up by the painter's daughter Jane, widow of William Scott, Rector of Bletchington.

<sup>2</sup> Pl. XXVII.

<sup>3</sup> Vol. i, pp. 246-7.

<sup>4</sup> Macray's *Register of Magdalen College*, iv, pp. 22, 24, 25. A contrary opinion was expressed in 1911 before the index to the eight volumes of this valuable work was published in 1915.

<sup>5</sup> Add. MS. 23068, f. 39<sup>b</sup>.

<sup>6</sup> e.g. in *Oxoniana*, iii. 15; in the *Dictionary of National Biography*, and unfortunately also in the first volume of this catalogue.

et in ambulatoriis Scholarum Academ. appensa, £5'. At Wadham to 'Mr. Taylor for painting the pictures for ye Schools gallery £10 . . .', and so on. The type followed is closely copied from the earlier performances by Sampson Strong.

The whole length of Henry VIII, now in the hall at Christ Church, was painted in 1670 at the cost of £10, together with £3 8s. for the frame, and 4s. 6d. for 'the Boards behind King Henry ye 8<sup>th</sup>s Picture in the Gallery'—the last item being paid through Thomas Hyde, Bodley's Librarian. This canvas, as we know from Gutch, was exchanged<sup>1</sup> for another portrait, in size similar to the other 'Founders' in the Library, and came back to the House about 1720.<sup>2</sup> Sometimes, since then, it has figured as a Holbein.<sup>3</sup> It is a reflexion, not without piquancy, that for nearly two hundred years<sup>4</sup> John Taylor's painting occupied the chief place in the largest hall in the greatest college in the University—a hall, moreover, which contains choice examples of English portraiture of every period, and some pictures of the highest quality.

Richard Greenbury<sup>5</sup> was one of those men of many-sided activity that are not infrequently met with in the earlier annals of English art. He painted portraits, he painted on cloth and silk decorative hangings, he painted in enamel on glass. He may also be identified with the Richard Greenbury, goldsmith, who in 1626 negotiated with the company of Painter-Stainers on behalf of 'certain strangers & English that use the art of Painting'—picture-makers in fact, and sometimes members of other companies, but not brought within

<sup>1</sup> The portrait of Sir Thomas Pope, the founder of Trinity, painted for the Schools gallery, was likewise recovered by the college, and another 'most high finished old portrait' given in its place (see below, vol. iii, p. 117).

<sup>2</sup> See for the date vol. iii, p. 111. A similar portrait is in St. James's Palace.

<sup>3</sup> For example in Mr. Beresford Chancellor's *Christ Church*.

<sup>4</sup> It is still over the dais, but now 'above the line'.

<sup>5</sup> Several members of the family appear in London records. Edward Greenbury, aged 26, was a merchant-tailor and citizen in 1669; William is entered on the books of the Painter-Stainers as servant to the engraver, Thomas Green. But Robert Greenbury, whose identity rests upon an entry in the *Calendar of State Papers*, has no existence. The paragraph which is quoted in the *Dictionary of National Biography* contains a miscopying of the Christian name, which reference to the original document has shown to be Richard.



the true fold.<sup>1</sup> He was perhaps the son of Richard Greenbury of the parish of St. John, Walbrook, who is mentioned as dead in 1613,<sup>2</sup> and was probably born in the last decade of the sixteenth century. He was a Roman Catholic, since we find him summoned, in December 1628, before the Westminster Justices as a recusant in St. Martin's parish. In this list he appears as 'Richard Greenberry, Picture drawer, howsholder'.<sup>3</sup>

Possibly some accident of neighbourhood in the smaller London of that day—they both lived in St. Martin's parish—made Greenbury known to Sir Theodore Mayerne.<sup>4</sup> The court physician<sup>5</sup> thought so well of the painter that in the dedication of his scrap-book<sup>6</sup> of artistic matters written between 1620 and 1646 the latter's name figures magnificently besides those of Rubens and Van Dyck. It is very probable that through Mayerne royal patronage came to Greenbury. In the Privy Council Register<sup>7</sup> for 1622-3 on January 30 there is a warrant to Sir William Uvedale, Treasurer of his Majesty's Chamber, to pay Richard Greenbury Picture drawer '£30 for his Majestie's picture by him drawn at length'. This must be the portrait at Hampton Court (No. 763 in Mr. Law's catalogue), where James I, in robes, stands on a Turkey carpet in a room with a lattice window, through which a view of the newly-finished banqueting hall at Whitehall is seen.<sup>8</sup>

The new reign was no less favourable to Greenbury. In 1630-1 an Issue warrant<sup>9</sup> runs 'to our Treasurer . . . whereas Richard Greenbury Painter to our dearest Consort the Queen hath disbursed several sommes of money for the particulars hereafter men-

<sup>1</sup> I desire here to record my thanks to the Company of Painter-Stainers of London, who kindly allowed me access to some volumes of their records many years before a selection was published.

<sup>2</sup> Marriage Licences, parish of St. John Wallbrook.

<sup>3</sup> *State Papers Domestic, Chas. I*, 123, No. 12. This is the document in which the Christian name was miscopied in the *Calendar*.

<sup>4</sup> Mayerne's house was in St. Martin's Lane.

<sup>5</sup> He attended Prince Henry in his last illness.

<sup>6</sup> Sloane MS. 2052.

<sup>7</sup> Record Office, vol. xxxi, p. 278. Attention was called to these entries by Miss Charlotte Stopes in a paper in the *Burlington Magazine*, xxii, p. 279.

<sup>8</sup> Ascribed to Van Somer, but on no special grounds.

<sup>9</sup> Issue Warrants, Charles I, 153.

tioned, vizt one great picture of our late deare mother Queene Anne with her horse and dogge; for one picture of a dutchman after Johnson, for one coppie of Venus & Mercury of the Corredgio, for carving & gilding one great frame for the Souldier at length by Titian; for painting & gilding one small frame for a woman's picture thought to be of Leonardo; for painting & gilding one frame for a peece of Lott which was caryed to Greenwich . . . for a straying frame for a great peece of Vandikes, for labour . . . & for making three great peeces for the Chappel window at St. James', amounting in the whole to the somme of £312 10<sup>s</sup>'. Here we see the painter employed in a variety of ways, including glass painting. The picture of Anne of Denmark suggests the portrait at Hampton Court (No. 346), signed by Van Somer, and dated 1617, where the Queen, dressed in dark green velvet, stands beside a sorrel hunter held by a negro page. A version of it, attributed to Belcamp, and showing two dogs on a leash, is also at Hampton Court, No. 273. This one by Greenbury was probably another version or adaptation.

In Van der Dort's catalogue made in 1639 are entries of two copies of the head of Albert Dürer and his father,<sup>1</sup> 'which are done by Mr. Greenberry by the appointment of the Lord Marshall';<sup>2</sup> and, as it is convenient to assemble here all facts concerning the painter, one may mention the 'Diana and Calisto bigger than life' by him, that was sold among the king's pictures by the Commonwealth.

In 1625 he was commissioned by the East India Company to paint a picture representing the cruelties of the Dutch in the Amboyna massacre of 1623. 'But the Dutch ministers', writes one Thomas Locke to Sir Dudley Cartleton, 'fearing that it might be the cause of some tumult . . . the lords took order for the staying of all & the merchants & the Painter were checked for their labours'<sup>3</sup>. The following year Greenbury painted a portrait

<sup>1</sup> Vertue's edition, p. 173. The Earl of Arundel was Lord Marshal from 1622 till his death in 1646.

<sup>2</sup> One is at Syon house. Its history is discussed by Mr. Collins-Baker in the *Connoisseur*, vol. lvii, p. 191.

<sup>3</sup> *Fine Arts Quarterly Review*, 1864, p. 318; *State Papers*, Feb. 21, 1625.

for the same Company of Nakd Ali Beg, the Persian Ambassador, as a gift to the departing personage.<sup>1</sup> It was 'exactly & curiously drawn by Mr. Greenburie', who was paid £13 6s. 8d. for it and for a replica. This latter is presumed to be the picture now hanging in the Pay Room at the India Office. It is a whole length portrait (84 × 51 inches) on canvas, showing a black moustachioed swarthy man in a turban and long mantle decorated with figures, over a richly embroidered tunic. It is perhaps an original by Greenbury, and has probably suffered repainting: possibly a later restoration of a lost work.

In 1626 the artist began to be known in Oxford. In the bursars' rolls at New College for 1626-7 a payment is entered to 'Greenbury the painter for my Lord of Bath & Wells his picture £4'; for a case to bring it from London 2s. 6d., for the carriage 1s., for boards to line it 3s., and a curtain 8s. Unfortunately the canvas now hanging in the hall gallery, if indeed it is the original portrait, has been so retouched and restored that no impression of the painter's skill can be gained from it.

Early in the next decade he was at work for Magdalen College, at this time undergoing a process of embellishment under the direction of President Frewen. A contract, which cannot now be found, was seen by Dr Ingram,<sup>2</sup> in which Richard Greenbury agreed to supply painted glass<sup>3</sup> for the windows of the ante-chapel. The subjects are whole-length figures, mostly of the less-known saints, martyrs, and bishops. SS. Bridget, Patricia, Theodosia, Salome, Euphemia, Christina, Nemesius, Anselm, Polycarp, to cite only a few, are depicted. The selection shews a noticeable familiarity with the Roman calendar.<sup>4</sup> The windows are coloured in dark-brown enamel, ill-suited to a building needing light, but neither badly designed nor lacking in variety, power, or accomplishment. They are at present the only glass painting that can

<sup>1</sup> *Catalogue of the Paintings in the India Office*, by Sir W. Foster, C.I.E., p. 104, where the minute book is quoted.

<sup>2</sup> *Memorials of Oxford*, ii, p. 20.

<sup>3</sup> The glass was subsequently moved to the choir, and again, in the middle nineteenth-century restoration, returned to the ante-chapel.

<sup>4</sup> A list is given in Bloxam's *Magdalen College Register*, ii, p. xcii.



be proved to be Greenbury's. In 1632-3, however, he received, again from Magdalen, the payment of two pounds, not otherwise allocated, which has been taken to be remuneration for the three heads in the great window of the hall, one of which bears that date (Pl. XXVIII).<sup>1</sup> Another work for the college is not problematic. In 1638 he painted a portrait of the Founder (Pl. XXVII). This is a panel, in the stately style after the tradition set by Sampson Strong. But the face is modelled with greater delicacy, and considerable dexterity is displayed in the enamel ornamentation of the crozier—the design of a bishop under a canopy—and in the twisted gold cord edging of the cope. The payment for it was £5 15s.<sup>2</sup>

In 1636 the painter had struck out in a new direction. In association with Edward Greenbury he took out a patent for painting with colour upon woollen cloth, silk, and other stuffs for hangings.<sup>3</sup> Apparently he used his skill, thus protected, upon painted hangings for the chapel at Magdalen. Evelyn saw and mentions in his Diary for August 25, 1664, a Last Supper.<sup>4</sup> Possibly another cloth displaying scenes from the life of Christ

<sup>1</sup> These heads in glass were perhaps originally in the gallery of the Lodgings, and moved to their present place when that was destroyed in 1770. If so, they were probably paid for by Dr. Frewen, not by the College. (See Macray's *Register*, v. 21.)

<sup>2</sup> Macray's *Register*, iii. It is probable that there are other Founder's portraits in Oxford by Greenbury not yet recognized; perhaps those at Lincoln acquired in 1638.

<sup>3</sup> Woodcroft, *Index of Patentees*, 1617-1852.

<sup>4</sup> Evelyn's *Diary*, ed. Wheatley, 1906, ii, pp. 170-1. By that date Isaac Fuller had practised a similar art at other colleges. Evelyn says: 'Thence to see ye picture on ye wall over ye altar at All Soules being the largest piece of fresco painting (or rather in imitation of it for it is in oil of turpentine) in England, not ill design'd by the hand of one Fuller; yet I feare it will not last long. It seems too full of nakedes for a chapell. Thence to New College and the painting of Magdalen Chapel which is on blew cloth in *chiaro oscuro* by one Greenborow being a Coena Domini, and a last judgment on the wall by Fuller, as is the other but somewhat varied.' These hangings were removed between 1745-58, when the east-end, as seen in Skelton's *Oxonia Antiqua*, took their place. A description of Fuller's method is quoted from an older source by Alex. Chalmers, *Oxford Colleges and Halls*, 1810, i, p. 413. Also see in Sir T. G. Jackson's *Wadham College*, p. 156.

'very largely and exquisitely set forth with colours', which Peter Mundy saw in 1639, also in the Chapel,<sup>1</sup> was likewise the work of Greenbury. It had probably perished before Evelyn's visit.

In 1640 the negotiations between the Picture-makers and the Painter-Stainers, which had been going on for a long period, were closed. Greenbury appears to have been leader of the independent party, and that party was sufficiently formidable to obtain terms from the Company. On December 13 there came to the Hall in Little Trinity Lane 'Mr. Greenberry & other professors of that part of our art which they call the Life . . . not as yet free of the Society & taking into consideration our manifold grievance arising by the number of strangers & others which daily increase in & about this City to the great impoverishment of the Society . . . it is this day agreed that those of the said part of our profession who have served seven years & are not yet free shall immediately take the oath of freemen . . . This agreement was accepted the same day by Mr. Thomas Johnson, Mr. Marcus Garret, Mr. Gylbert Jackson & Mr. Thomas Booker . . . who appeared at the Court in the name of the rest, & presented the names of six men of their profession, viz. the last four names, & Mr. Richard Greenbury & Mr. Thomas Eykes, & promised to bring to the next Court £20 as a part of the Charge . . . & thereupon Mr. Jackson & Mr. Booker were sworn & admitted to the Society, & these with Mr. Johnson & Mr. Garret & Mr. Eykes admitted in the nature of Assistants & Mr. Greenbury was admitted with the rest'.<sup>2</sup>

The latest picture of which so far we have record is also the most important yet identified. It is a portrait of Sir Charles Scarburgh and his assistant, Edward Arris, painted for the Barber-Surgeons' Company, in whose Hall the canvas still hangs.<sup>3</sup> In a large square composition the surgeon is seen in a red gown edged with white fur, lecturing upon a partly covered anatomical subject, while the

<sup>1</sup> Bodleian MSS. Rawl. A 315.

<sup>2</sup> Minute Book of the Painter-Stainers Company, 1640. These assistants seem to have been a newly-appointed body of officers to watch over the interests of the picture-makers.

<sup>3</sup> My attention was kindly called to a reference to this picture by Mr. J. D. Milner.



demonstrator beside him lifts a dead limb. The picture, for which Greenbury was paid £9 10s. in 1651, shows us the artist handling a complicated group with assured ease and dignity. It places him definitely in the unbroken line of competent English portrait painters. Much of his work certainly awaits recognition. Perhaps it may be found especially among portraits of medical men.<sup>1</sup>

It is supposed that Greenbury's death occurred in 1670. Since it is improbable that he was in the king's employment as quite a boy, he must have died an old man. No will has been found at Somerset House or elsewhere.

It remains to discuss Greenbury's possible authorship of the attractive portrait heads in coloured enamel, or grisaille, on glass, which are to be found in the windows of several colleges in Oxford. Taken together they form the most representative collection of a somewhat rare style of glass painting known in England.<sup>2</sup> Their date is not in doubt. They may all be assigned to the decade 1630 to 1640. The date 1633 is placed among the flowers which frame the head of Queen Henrietta Maria at Magdalen. It also occurs in the panel containing the coat of arms of Laud and Juxon with the Founder's head at St. John's. At Queen's two of the set were paid for in 1630-1. At Brasenose the college accounts show payments for the Founder's picture in glass, and the carriage of it in 1632 and 1635. Finally, the charming group of five heads, once surrounded by coats of arms, at Oriel, was made for John Rouse, fellow, and Bodley's Librarian, some time between 1635 and 1640. It is probable that some of this glass, and that the best, was

<sup>1</sup> Perhaps the portrait of Mayerne in the Royal College of Physicians is Greenbury's work.

<sup>2</sup> A head of Chichele based upon Strong's portrait at Lambeth has been mentioned. There is also of the same date a head of Henrietta Maria of a similar type at St. John's College, Cambridge. Belonging to a later artist, there is also a charming portrait of a parish clerk at the Parish Clerk's Hall, dated after the Restoration; and at Harlow church in Essex a head of Charles with a martyr's crown, and one of Queen Anne, both of inferior workmanship. Kerseboom (1623-90) is credited by Graham (*English School*, 1706) with being the first to bring over 'the manner of painting upon glass not with a print as the common way now is, in which he performed some histories and some heads exceedingly well'. This by-way of portraiture seems to call for investigation.

executed in Oxford. The sovereigns at Magdalen, it is true, are precisely copied from portraits by Daniel Mytens, which were engraved by W. J. Delff in 1628 and 1630. These prints, of course, could be used anywhere. But at Wadham two of the originals of the medallion heads are to be found in the Founders' portraits in the college. At Oriel the head of Dr. Tolson is from the life, while the portrait of Thomas Allen is copied from a canvas at Trinity dated 1633, and that of Sir Thomas Bodley reproduces a picture by a French painter which was paid for by the Library in 1636-7. It does not seem likely that all these models should have been available to the glass painter elsewhere than in Oxford.<sup>1</sup> Produced in one place and assigned to one short period, these portraits are apparently attributable to one hand.<sup>2</sup> Several glaziers are known to have worked in the town at this time. Abraham van Ling has been credited with the making of this particular glass.<sup>3</sup> But 'scripture stories', as Wood says, fill all the known lights by him,<sup>4</sup> and they are invariably signed. The heads of his figures—in great contrast to the extreme delicacy and refinement displayed in the portraits—are commonly darkly tinted, and endowed with strongly-marked features. No portraits have been recognized as by Van Ling,<sup>5</sup> and no portrait glass in Oxford is signed.

Robert Rudland<sup>6</sup> painted glass for Wadham Chapel in 1614. He is then referred to as the old glazier; perhaps therefore it was a son who, twenty years later, was largely employed at Oriel on repairs to the windows in the College and in St. Mary's. Such glass must have been extraordinarily fragile stuff, judging by the recurrent entries in the accounts for mending it. Rudland shared the work at Oriel with a glazier named John Clinch, and Clinch appears also in the years between 1633 and 1635 in the Magdalen

<sup>1</sup> At the same time we know that the Founder's picture in glass was sent to Brasenose from London.

<sup>2</sup> I owe this observation to the skilled judgement of my friend, Mr. J. A. Knowles of York.

<sup>3</sup> By Warton. See H. J. Todd's edition of Milton, vi, p. 381.

<sup>4</sup> Some are preserved in fragments at Christ Church.

<sup>5</sup> The cataloguer in error assigned the portrait-roundels in the Hall at the Queen's College to Van Ling, where the chapel windows are signed by him.

<sup>6</sup> See Sir T. G. Jackson's *Wadham College*, p. 160.

accounts. He was then paid, in four or five sums, nearly £150, which appears too large an amount to have been spent on windows only in plain quarries. Perhaps he made some of the heraldic glass for the president's house. Some years later a payment was entered to another glazier, 'Vitriario Londinensi', for the shield and arms, for the college hall, of John Warner, the newly consecrated bishop of Rochester. But nothing has been found to connect any of these men with the charming heads of King Charles and his Queen in the great window at Magdalen, or with the group of five at Oriel. On the slight evidence before us, Richard Greenbury seems to have the strongest claim to their authorship. He, at least, was a portrait painter by profession, as well as a painter of glass. It must be admitted that the medallions appear in style very remote from the heavy, harsh, and monotonously large-featured faces in the ante-chapel windows. But a man who followed art by so many paths may well have practised two manners in glass-painting. And with these windows it is possible to compare the whole-length figure of bishop Robert King in the south chancel aisle window of the cathedral. This is closely allied to Greenbury's panel portrait of Wainfleet, and to the medallion of the founder—if it is not a restoration—above the sovereigns in the hall window. From this a link or bridge in style and workmanship may be found in the fine head of Provost Tolson at Oriel (Plate XIV). Here the character is not by any means smoothed away. With Tolson, in the same group, are heads progressively more and more idealized till that of Henrietta Maria is reached—almost a duplicate of the one in Magdalen. In connexion with this latter portrait we may remember, as having a fresh significance, Greenbury's recent appointment, in 1631, as painter to the Queen.<sup>1</sup> It is perhaps not too fanciful to see in these many representations of her in Oxford, and especially in this charming glass-picture of the royal pair with its setting of chosen birds and flowers, an immediate and fitting tribute to his sovereign mistress from a devoted and loyal servant.<sup>2</sup>

<sup>1</sup> There are four similar heads in Oxford and one in Cambridge.

<sup>2</sup> The window may even be an offering from the artist to the college, and the payment of two pounds may belong to another account. Such things were done in those pleasant days: as in University College, where, some years later, Henry



A few words may be allowed to register the advance in our knowledge of Gilbert Jackson, whose work was first isolated among Oxford portraits by Mr. C. F. Bell as early as 1905, and recorded by the present writer in the *Burlington Magazine* in October 1911. Very little more of the personal history of the painter has been discovered. A vague reference in Walpole's *Anecdotes* to a portrait of Cooper<sup>1</sup> in crayons. 'by one Jackson, a relation of Cooper of whom I know nothing more', is not as yet illumined by any evidence as to his parentage. Samuel Cooper's wife, Christiana Turner, was a sister of Alexander Pope's mother, Edith Turner. It is to this circumstance that we owe an elaborate inquiry by the antiquary Joseph Hunter,<sup>2</sup> into all the ramifications of the poet's family, including the history of the fourteen Turner daughters, their marriages and relations in law. Nowhere is the name of Jackson to be found. Samuel Cooper refers in his will to his uncle Hoskins the miniaturist, and the connexion with Jackson may lie on that side. But Hoskins does not appear to have left a will.

For the greater part of his life Jackson was an independent 'picture maker', but his allegiance to the Painter-Stainers' Company was worth winning, and he was 'made free' in exceptional circumstances in 1640. His head-quarters were in London, and it was his habit to travel about England, making sojourns in towns and country houses where portraits were wanted. Hence we often find his work in groups of several canvases together. He usually signed and dated his pictures. The dating is very characteristic.<sup>3</sup> His signatures vary greatly. Sometimes we find the full christian and surname, sometimes Jackson, Gilbēt Jacksō, Gil: Jack:, Gl. Jac., and initials, G. J. or the single J.<sup>4</sup> A list of pictures so far notified may help towards the identification of others. To

Giles the glass painter made a sundial-window and presented it to the Society in gratitude for the employment that had been given him, i. e. the making of the great east window of the chapel.

<sup>1</sup> This portrait is supposed to be that in the Dyce Collection, Victoria and Albert Museum.

<sup>2</sup> *Pope: his Descent and Family Connections*, Historical Tract, Nov. 1857.

<sup>3</sup> Several specimens were reproduced from Mr. Bell's copies in the *Burlington Magazine*, Oct. 1911.

<sup>4</sup> On the portrait of Christopher Potter, ii, Pl. XVI.



the Oxford portraits are added those found by Mr. Collins-Baker in the possession of Sir Hickman Bacon at Thonock, Gainsborough, and published in 1912, together with a highly interesting group of the families of Reynell and Spiller at Ford, Devon, and some others, discovered by Mr. A. J. Finberg. He has had these photographed and has most kindly placed copies in my hands. It is to be regretted that the scope of these volumes precludes the illustration of these newly-found portraits.

- 1622 Unknown Man, sold at Christie's, 1900; signed and dated.  
 1623 Dr. Radcliffe at Brasenose College; dated. \* ¶  
       Dr. Radcliffe at Brasenose College. \*  
 1623 Sir Thomas Reynell at Ford, Devon; signed in an unusual monogram and dated. †  
 1625 Archbishop Williams, at St. John's College, Cambridge, signed and dated. \* ¶  
 1625? The same at Lincoln College. †  
 1625? Francis Bacon, Lord Verulam, at Thonock. † ¶  
 1625 Sir John Thornhaugh at Thonock; dated. † ¶  
 1625 Lady Thornhaugh at Thonock; dated. †  
 1626 Unknown Lady at Castle Howard, signed and dated. †  
       ? Sir Henry Spiller, father of Katherine Spiller. †  
       ? Katherine, daughter of Sir Henry Spiller. †  
 1631? Elizabeth Lady Fanshawe, belonging to Mr. Basil Fanshaw, at Bratton Fleming, Barnstable. || ¶  
 c. 1631 Unknown Cavalier belonging to Captain Tiselius, at Karlskrone, Sweden; signed. ⊕  
 1631 Unknown Lady of the Spiller family, belonging to Mrs. Gray, Llanddew, Brecon; signed and dated. †  
 1634 Christopher Potter at the Queen's College; signed and dated. ⊙ ¶  
 1634 Sir Willoughby Hickman at Thonock; signed and dated. †  
 1634 Bridget, Lady Hickman at Thonock; signed and dated. || ¶  
 1634 William Hickman at Thonock; signed and dated. † ¶  
 1635 Dr. William Smyth at Wadham College; signed and dated. \* ¶

\* In the *Catalogue of the Oxford Loan Exhibition* in 1905; in the *Burlington Magazine*, Oct. 1911.

† Discovered by and photographed for Mr. A. J. Finberg.

‡ Included among the painter's work by Mr. Collins-Baker in the *Burlington Magazine*, June 1912.

|| In Mr. Collins-Baker's *Lely and the Stuart Portrait Painters*, i. 52-4.

¶ Reproduced.

⊙ *Catalogue of Oxford Portraits*, ii. 117, 247-8.

⊕ Seen in photograph by the courtesy of the owner.

---

1635	Robert Burton at Brasenose College; signed and dated.	* ¶
1637	Dr. Tolson at Oriel College; dated.	* ¶
1637	Lady Anne Clifford, so called, at Woburn; signed and dated.	*    ¶
1638	Lord Mordaunt, copy, at Brasenose College.	○
1638	Joyce Frankland at Brasenose College.	○
1640	Frances Saunders, Mrs. Grenville, and her son, so called, at Lillieshall; signed and dated.	†
1642?	Sir John Bankes at National Portrait Gallery.	§ *

§ Traditionally ascribed to Jackson. Mr. Collins-Baker adds to his list some other portraits with less definite warrant, which I have not included here.

With this body of authentic painting before us we can form a fairly complete idea of Gilbert Jackson's gifts and sphere. He was a busy, industrious painter, much employed in all parts of the country among well-to-do and professional people. He was plodding and rather dull in his manner, happy in painting lace or fringe, or the pattern of a table-cloth, rarely able to realize character, as when he left us the vivid likeness of Robert Burton and of the unknown cavalier in the possession of Captain Tiselius. Criticism of portraits as works of art was in his day scarcely invented. Jackson did as the age required of him. In Oxford, simple, straightforward representations of wardens, presidents, and benefactors were asked for, and he supplied them, from the life or from an earlier original it then mattered little. He was one of the all-but-forgotten men whose names are beginning to emerge from the dark varnish of their pictures: whose work, as we learn to know it, seems surprisingly widely spread, and in its way important. We may be sure, too, that there is much more of it to find. For it was largely of such home-spun painters, that Richard Graham was thinking when he boasted, in the last years of the seventeenth century, of the existence of an English School. 'We have not only infinitely outdone other nations in portraits,' he writes, 'but have produced more Masters in that kind, than all the rest of Europe.' Upon us such painters have a special claim, for with their help we can repeople the University. These pages might be, not inappropriately, dedicated to their memory.

With a single exception, no college has ever made a complete record of its iconographic possessions. The *Monograph*<sup>1</sup> on the portraits in Brasenose College, by Dr. A. J. Butler, is unique, for the late Professor Haverfield's *Brief Guide* enumerates only about one-third of the collection at Christ Church, and deals almost exclusively with the subjects of the pictures. As for earlier authorities, Wood, so scrupulously careful about coats of arms, shows a curious indifference to portraits, and rarely mentions one. Gutch, both in the additions which he embedded in Wood's *Colleges and Halls*, and in his appendices, gives valuable information, but it is incomprehensive even for his own day. Pictures in the lodgings of the Heads of Houses are never included. Hence the material I have had to work upon is fragmentary and scattered. A useful preliminary survey of the subject of a book made up of small, separate, or slightly connected facts was impracticable. Every portrait in turn required individual consideration, and I have had to learn as I worked. Consequently I have to deplore some wrong conclusions arrived at on inadequate evidence. Such mistakes were the more easily committed because of the many years through which the book has lingered: a delay partly accounted for by the interruption of the war years, partly by intermissions, no doubt inevitable, in the process of printing. In the introduction and corrigenda will be found a list of such errors as I have noticed.

I have not attempted to attach to each portrait interesting, or even strictly appropriate, biographical matter. The notes given have two aims only. They are intended to make identification of the subject unmistakable, and to elucidate, by a date or an event, an inscription on a picture or a feature or detail in it. The choice of the illustrations has been guided by a desire to reproduce as many Oxford portraits as possible. Those used in the *Illustrated Catalogues* of the Loan Exhibitions held in 1904, 1905, and 1906 are here regarded as part of the whole series, and references are always

<sup>1</sup> *Brasenose Quatercentenary Monographs* (Oxford Historical Society), i, 1909. Most of the authors of the *College Histories* in Messrs. Robinson's series, published about 1898, give a list of some portraits.



made to them. The opportunity also has been taken to give examples, as far as possible, of the work of rare, or of otherwise unknown, painters.

All the colleges in the University have permitted me to include in this catalogue the portraits in their possession. Every facility for examining them has been afforded me, and I have been allowed free access to college accounts and other documents whenever this has been required. With one exception, all the older colleges, and also St. Hugh's, have contributed to the cost of printing and illustrating these volumes; Magdalen College granted £100. For all this assistance to the work I must express my thanks. Gratitude is particularly owing for a generous donation from my friend, Dr. Paget Toynbee.

I wish to record my indebtedness to the Keeper of the National Portrait Gallery, Mr. J. D. Milner, who, early in the undertaking, collaborated with me in the examination of a considerable number of portraits, to Mr. Lionel Cust, C.V.O., for his pioneer work on obscure artists in the *Dictionary of National Biography*, and to my husband for reading my proofs. Among many friends who have aided me, I have especially to acknowledge the constant kindness of the Provost of The Queen's College, and Mr. Falconer Madan, two of the first promoters of the project for cataloguing Oxford Portraits. Throughout the many years of its slow progress the whole scheme owes an inestimable debt to the guidance and encouragement of Mr. C. F. Bell, the Keeper of the Fine Art Department in the Ashmolean Museum; my best thanks are due to him also for his unfailing help and counsel in all matters of difficulty. Once more I must claim all responsibility, and take the blame for oversights and mistakes.

RACHAEL POOLE.

OXFORD, *May* 1925.



PORTRAITS IN THE COLLEGES

The Portraits are catalogued as far as possible in the chronological order of the deaths of the subjects.

The Portraits are described under four sizes—bust, the head and shoulders ; half-length, to the waist ; three-quarters length, to the knees, or below ; whole length, the entire figure. The terms ‘to r.’, ‘to l.’, denote to the right or left *of the spectator*.

Measurements are taken from the surface of the picture visible inside the frame ; the height is placed before the width.

Asterisks are attached to portraits that are reproduced in the Illustrated Catalogues of the Oxford Exhibitions of Historical Portraits held in 1904, 1905, and 1906.

Engravings of the pictures have been imperfectly dealt with. They are mentioned as often as possible, without reference to their value, when they can be used as versions of Oxford Portraits.

# I

## PORTRAITS IN UNIVERSITY COLLEGE

### I KING ALFRED

*Joseph Wilton after Rysbrack.*<sup>1</sup>

B. 849; reigned as King of the West Saxons from 871; scholar and writer; legendary founder of the College; d. 900.

Bust, marble, long curling hair; beard and moustache; crown; robe with ermine collar.

Presented by Viscount Folkestone about the middle of the eighteenth century; William Bouverie, entered University College 1743; M.A. 1747, succeeded as Viscount Folkestone, 1751; created Earl of Radnor, 1765; d. 1776. (*Common Room.*)

### 2 THE SAME

Plaster cast smaller than life; long curling hair, beard and moustache; coronet; robe with ermine collar. (*Library.*)

### 3 THE SAME

Half length, facing the spectator; crowned, curling hair, beard and moustache; ermine cape, crimson mantle over gold brocade; his r. hand holds sceptre, his l. his cloak; pale blue background.

In wax on glass, the dress of material, in a round.  $9\frac{1}{2} \times 8\frac{3}{4}$  in.  
Given by the Hon. W. J. Skeffington in 1767. The donor matriculated in 1763 and d. 1814. (*Library.*)

<sup>1</sup> Ingram, *Memorials of Oxford*.

In the College accounts for 1661-2 occurs a payment for King Alfred's picture £3 10s., and for the first draught of King Alfred's picture 4s. Dr. Wm. Smith has another note (vol. ix):

'by ye M <sup>r</sup> for ye College for King Alfred's picture	£3 10.
to ye painter	£8 10.'

In 1706, 'To ye Painter for mending and varnishing King Alfred's picture, 2/6.'

## 4 ROBERT DUDLEY, EARL OF LEICESTER

*Attributed to F. Zuccaro.*

B. 1532; created Earl of Leicester, 1564; soldier and courtier; Chancellor of the University, 1564-85; Benefactor to the College; d. 1588.

Three-quarters length, standing slightly to l.; black cap with jewelled medallions; white hair, dark grey beard and moustache; white lace-edged collar; white slashed doublet, braided with gold lace; black and white trunk hose; dark gown lined with fur; collar of the Order of the Garter with pendent George round neck; his r. hand holds a wand, his l. rests on the hilt of his sword; dark background; bear and ragged staff above to l.; inscribed ROBERT DUDLEY EARLE OF LEICESTER 1579. DONUM PHILIPPI COMITIS LEICESTRIAE A.D. MDCXC. Panel 42 × 33 in.

A similar picture is in the collection of the Marquess of Salisbury at Hatfield House.

Given to the College in 1690.

Formerly in the Master's Lodgings, it was lent to be hung in the Hall about 1905. The College accounts contain a payment of £5 5s. for cleaning this picture in 1782.

The donor was Philip Sidney, who succeeded as Earl of Leicester in 1677, and died in 1698.

Oxford Exhibition of Historical Portraits, 1904, No. 65. (*Hall.*)

## 5 SIR SIMON BENNET

B. 1584; of Beachampton Hall, Bucks., son of Thomas Bennet, Lord Mayor of London; matriculated at University College, 1602; created a baronet, 1627; a great benefactor of the College; d. 1631.<sup>1</sup>

Bust, three-quarters to r.; forehead rather bald; reddish-brown hair, moustache and long beard; falling ruff; golden-brown coat with raised shoulder pads, trimmed with braid and buttons; gold chain round neck; in an oval spandrel; inscribed above to r. A° 1628 ÆT. 56; dark background. Canvas 27 $\frac{3}{4}$  × 21 in.

(90 High Street.)

## 6 THE SAME

Copy poorly painted, inscribed above to r. A° 1628 ÆT 56.<sup>2</sup> Canvas 29 $\frac{3}{4}$  × 25 in. (*Hall.*)

<sup>1</sup> The monument to this benefactor in Beachampton Church was erected by the College in 1759 by a sculptor named Godfrey at the cost of £22.

<sup>2</sup> An older inscription seems to lie beneath this.



## 7 GEORGE ABBOT

B. 1562; Fellow of Balliol, 1583; D.D. and Master of University College, 1597; Bishop of London, 1610; Archbishop of Canterbury, 1611; Benefactor to Balliol, University, and Pembroke Colleges; d. 1633.

Three-quarters length, standing slightly to r.; grey hair, moustache and beard; black square cap; pleated ruff and narrow cuffs; black chimere and white rochet; his r. hand rests on a stick, his l. holds one of several books on a table to r.; in background, curtain to l., bookcase to r. Canvas  $43\frac{1}{2} \times 33\frac{1}{2}$  in.

A similar picture is in the possession of the Earl of Verulam.

Oxford Exhibition of Historical Portraits, 1905, No. 17. (*Hall.*)

## 8 THE SAME

Bust, almost facing the spectator; black cap; grey hair, beard and moustache; small ruff; rochet; black chimere and scarf; coat of arms above to r.; inscribed below with G. ABBOTT ARCH E. CANT. 1611; dark background. Engraving resembling the head by Houbracken pasted on canvas, coloured and varnished,  $27 \times 21$  in. (*Master's Lodgings.*)

## 9 JOHN BANCROFT

B. 1574; Student of Christ Church, 1592; D.D. 1609; Master of University College, 1610; Bishop of Oxford, 1632; built Cuddesdon Palace; d. 1640.

Three-quarters length, standing slightly to r.; grey moustache and square beard; black square cap; narrow pleated ruff; white rochet; black chimere; his r. hand holds a book with green ties, his finger between the leaves, his l. rests upon a skull lying upon a table to r.; dark background, view of Cuddesdon Rectory through opening above to l. Canvas  $41 \times 33\frac{1}{2}$  in.

Oxford Exhibition of Historical Portraits, 1905, No. 22\*. (*Hall.*)

## 10 THE SAME

A similar picture. Canvas  $37 \times 27\frac{1}{2}$  in.

One of these portraits, already in Wood's time, hung in the dining room of the Lodgings.<sup>1</sup> It was mended by Richard Hawkins for 5s. in May 1663,<sup>2</sup> and occurs in an inventory of goods in the Master's house in 1666. (*Master's Lodgings.*)

<sup>1</sup> Wood, *Colleges and Halls*, ed. Gutch, 59.

<sup>2</sup> College accounts, Smith's extracts, ix, p. 55.

## II

## EDWARD HALES

B. 1670 (?); son of Sir Edward Hales, of Hackington, Kent, Bart., titular Earl of Tenterden, and Frances, daughter of Sir Francis Windebank; entered University College, 1684; a Roman Catholic; killed in the service of King James II at the Battle of the Boyne, 1690.

Three-quarters length, standing facing the spectator, the head turned slightly to l.; dark periwig falling over shoulders; clean-shaven face; lace cravat; brown and gold coat and drapery over white shirt; his r. hand on his hip, his l. pointing towards the r.; dark background. Canvas 49 × 39 in.

Given to the College by the Rev. Richard Cox Hales, Rector of Carfax, Oxford, 1850-72.

Oxford Exhibition of Historical Portraits, 1905, No. 190\*.

(Hall.)

## 12

## QUEEN MARY THE SECOND

B. 1662; crowned, 1689; d. 1694.

Statue, whole length, standing facing the spectator, the r. knee bent, and the head turned to l.; crowned; the hair in curls to neck; classical draperies; her r. hand holds the handle of a sceptre, most part of which is gone, the l. an orb.

(Over the eastern gate.)

## 13

## KING JAMES II

B. 1633; succeeded to the throne, 1685; visited Oxford in 1663 and 1687; fled to France, 1688; d. 1701.

Statue, whole length, in Portland stone,<sup>1</sup> standing facing the spectator, the head turned slightly to l.; crowned with laurel wreath; short hair to neck; clean-shaven face; in classical armour; long mantle clasped on his l. shoulder; his r. arm extended, the hand gone, the l. hand on hip; tablet cut for an inscription below, empty.

Presented, according to Wood, by Sir Edward Hales,<sup>2</sup> Bart., of Kent, and set up over the gate within the quadrangle on February 7, 1687. The accounts for that year show a payment of £14 14s. 11d. 'for bringing down from London and setting up

<sup>1</sup> Wood, *Life and Times*, iii. 210.

<sup>2</sup> *Ibid.* 210. See also *Oxoniana*, ii. 6, 7. Hearne (*Collections*, ii. 143) says the statue was the gift of a Roman Catholic gentleman of Gloucestershire, William Rogers, of University College. The payment of the carriage from London may be taken as slight evidence in favour of Hales as the giver.

his Majesty's statue (K. James y<sup>e</sup> 2<sup>d</sup>). Edward Hales, the son of the donor, a gentleman commoner of the College, made a speech on the occasion, which is printed by Wood.<sup>1</sup> He also spoke the address of welcome when James II visited the College in September 1687.<sup>2</sup> His portrait hangs in the Hall (No. 11).

A writer, signing Bexleyensis, in the *Gentleman's Magazine* (1786, i. 67), notes 'over the gateway [at University College] . . . is a good statue of King James II. The inscription beneath it, probably written by Obadiah Walker, is now concealed by a flat stone, which was placed before it on the accession of King William to the Throne'.

(Over the western gate on its southern face, in a niche.)

## 14

## QUEEN ANNE

B. 1665; succeeded to the throne, 1702; visited Oxford, 1683, 1688, 1702, 1708; d. 1714.

Statue, whole length, standing facing the spectator; crowned; the hair drawn over the ears; royal robes and mantle; her r. hand raises a sceptre, her l. holds her mantle.

Given in October 1709, perhaps by William Ward of Trinity College who subscribed in August 1709. Hearne<sup>3</sup> notes on October 4, 'This Day was brought to University College a Statue of the present Queen of England done at Full length, (with the Crown & Scepter,) to be put over the Gate of the College. 'Tis the gift of one Mr. Ward Brother to Mr. Ward that is now Junior Fellow.<sup>4</sup> Most of ye Fellows were for placing the said Statue in the Inside of the College by King James's; but Arthur Charlett out of his vain Glory would have it without side that he might be the more taken notice of.' And on October 7, 'The Statue of the Queen . . . was put up Yesterday over University College Gate next to High-Street, & cost about 50 libs., or perhaps 40 libs., tho' others say 80 libs., to magnify the Gift. 'Tis observ'd to be but clumsily done, and to have some disproportion in the Members.'

The Statue appears to have replaced, after an interval, a figure of King Alfred which was made and put up at the charge of Dr. Robert Plot in 1683. It was removed to a niche over the

<sup>1</sup> See note 2, page 4.

<sup>2</sup> Wood, *Life and Times*, iii. 233.

<sup>3</sup> *Collections*, ii, pp. 273, 282.

<sup>4</sup> George Ward, M.A. in 1708.



Hall door at the cost of £2 18s. 7d.<sup>1</sup> by the Master, Obadiah Walker, in 1686, when he also placed a statue of St. Cuthbert in the corresponding niche over the chapel door. Both these statues were taken down in the Mastership of Dr. James Griffith (1808–21); the remains of the figure of Alfred were in the Master's Garden in 1902.

(Over the western gate, north side.)

15

## JOHN RADCLIFFE

*Copy after Sir G. Kneller.*

B. 1650; scholar of University College; Fellow of Lincoln College, 1669; M.D. 1682; F.R.S. 1687; munificent benefactor to the College, University, and City; d. 1714.

Three-quarters length, seated three-quarters to r., the head facing the spectator; long grey wig falling over shoulders; clean-shaven face; long cravat; brown velvet coat and waistcoat with large gold buttons; his l. hand, gloved, holds glove, the r. on his chest; to l. a red-covered table on which are his hat and a letter inscribed THIS TO DR. RADCLIFFE; a pillar to l. Canvas 49 × 39 in.

One of the several copies from the original in the Radcliffe Camera.  
(Hall.)

16

## THE SAME

*Francis Bird.*

Statue whole length, standing facing the spectator, the head turned almost in profile to r.; loose cap or turban; clean-shaven face; open shirt; doctor's embroidered gown over coat with large buttons; his r. hand rests on Aesculapius' staff up which the serpent is twined, his l. draws his gown across his body so that it falls in folds on his l. side. The inscription on the pedestal was composed by Dr. Charlett:

'EN INTRA SUA MOENIA VOTIVA RADCLIVIVUM  
QUI COLLEGIUM HOC  
DIVINO INGENIO ALUMNUS OLIM ORNAVIT  
BENEVOLENTIA DEIN QUOAD VIXIT SUMMA FOVIT  
MUNIFICENTIA PARI MORIENS AMPLIFICAVIT.'

Presented by Dr. Radcliffe's Trustees. In 1717 Dr. George Clarke, writing to Dr. Charlett, says, 'The Doctors trustees are come to

<sup>1</sup> This is the sum entered in the accounts, Smith MSS., ix. In *Oxoniana* £3 1s. 5d. is given (ii. 5 7).



a resolution of setting up a statue for him over the gate, in the inside of the new quadrangle & Mr. Peisly was told of it, that the niche may be fitted for it'.<sup>1</sup> In 1719 Dr. Clarke writes again on the attributes of the statue about which there was some dissatisfaction, 'I suppose you mean that your statue of Dr. Radcliffe is not as it should be; but for that Mr. Bird must be answerable; he was directed to put the proper Æsculapian staff in his hand; & for the cap on his head, it is no more like Mercury's than an university square cap, neither was Æsculapius ever painted or carved with a cap upon his head, no more than with a doctor of physic's gown. I suppose Mr. Bird meant to make your statue a good one, & to avoid the formality of a peruke, which would have rendered it detestable.'<sup>2</sup>

*(Gateway of inner quadrangle.)*

17

## WILLIAM SMITH

B. 1651; entered the College, 1668; Fellow, 1675; Rector of Melsonby, Yorkshire, 1704; antiquary; d. 1735.

Bust to l., the head turned somewhat towards the spectator; grey periwig; clean-shaven face; white bands; black gown over black dress; brown background. Canvas, oval, 28 × 24 in.

A copy from an original portrait in the Rectory at Melsonby, Yorkshire. Given to the College by the Rector, formerly exhibitor, the Rev. J. V. Bullard, in 1920. (*The Lodgings.*)

18

## JOHN POTTER

*After Thomas Hudson.*

B. 1674 (?); entered University College, 1688; Fellow of Lincoln College, 1694; Bishop of Oxford, 1715; Archbishop of Canterbury, 1737; classical archaeologist; d. 1747.

Bust, three-quarters to l.; grey wig; clean-shaven face; square bands; white rochet, black scarf and chimere. Canvas 29½ × 24¾ in.

*(Hall.)*

19

## SIR WILLIAM JONES

*After Sir Joshua Reynolds.*

B. 1746; matriculated at University College, 1764; Fellow, 1766; Judge in the Supreme Court of Bengal and knighted, 1783; d. 1794.

Bust, three-quarters to l., looking at the spectator; brown wavy

<sup>1</sup> *Oxoniana*, iii. 158. Peisly was a builder.

<sup>2</sup> *Ibid.*, ii. 9.

hair brushed off the forehead; white stock, lace cravat and ruffles; scarlet coat with fur collar; his r. arms rests on the ledge of a pillar to l., the hand holding a partly-opened book; dark red background. Canvas  $29 \times 24\frac{1}{2}$  in.

A copy by J. Linnell. The original, which has been engraved by J. Possetwhite and others, was painted between 1760 and 1769, when it was paid for, £36 15s. being the price. It was given to Earl Spencer by Lady Jones.<sup>1</sup> (Hall.)

20

## THE SAME

*John Flaxman.*

Portrait monument in white marble; figure, smaller than life, seated to r. writing at a desk, two Hindoos squatting before him; wavy hair; clean-shaven face; stock, shirt, long coat; inscribed to l. 'A NATION SHOULD BE JUDGED BY ITS OWN LAWS' M. E. N. H. and signed to r. FLAXMAN, R.A. SCULP<sup>R</sup>.

Presented to the College by the widow of the subject.

Exhibited at the Royal Academy, 1797. (Ante-chapel.)

21

## GEORGE HORNE

B. 1720; matriculated at University College; D.D. 1764; President of Magdalen College, 1745; Bishop of Norwich, 1790; d. 1792.

Bust, slightly to r., the head turned slightly to l.; short bushy powdered wig; clean-shaven face; spectacles; bands; white surplice and scarf; red background. Canvas  $29 \times 24$  in.

Another similar portrait is in Magdalen College.

(Common Room Lobby.)

22

## SIR ROBERT CHAMBERS

(PLATE I).

*Robert Home.*

B. 1737; entered Lincoln College, 1754; Fellow of University College, 1761; Vinerian Professor of Law, 1762-77; Principal of New Inn Hall, 1766; Judge in the Supreme Court of Bengal, 1774; knighted, 1778; Chief Justice in Bengal, 1789-99; d. 1803.

Three-quarters length, seated facing the spectator, the head turned three-quarters to r.; full-bottomed wig; bands; ruffles; Judge's scarlet and miniver robes; his l. hand holds his cap, his r. sup-

<sup>1</sup> Sir William Jones was at one time tutor to the second Earl Spencer, *Correspondence of Lady Lyttleton*, p. 56 n.





SIR ROBERT CHAMBERS

by ROBERT HOME

*University College No. 22*



JACOB PLEYDELL-BOUVERIE, EARL OF RADNOR

by JOHN HOPPNER

*University College No. 30*





ports his head, the elbow resting on a table to l., upon which are writing materials and a letter addressed THE R<sup>T</sup> HONBLE CHIEF JUSTICE SIR ROBERT CHAMBERS, BENGAL; architectural background, landscape through opening to r. Canvas  $49\frac{3}{4} \times 39$  in.

Engraved by G. Dawe as 'painted in Calcutta'.

Given to the College by Lady Chambers, the daughter of J. Wilton, the sculptor.<sup>1</sup>

Mentioned by Ackermann as hanging in the Hall in 1814.

Oxford Exhibition of Historical Portraits, 1906, No. 146. (*Hall.*)

## 23

## WILLIAM PITT

*Joseph Nollekens.*

B. 1759; Prime Minister, 1783–1801, 1804–6; d. 1806.

Bust, marble, the head turned three-quarters to l.; clean-shaven; hair brushed off forehead; eyes incised; drapery round shoulders, bare neck; inscribed at the back NOLLEKENS F<sup>T</sup> 1811.

There are two similar busts in the National Portrait Gallery, one dated 1808.

John Thomas Smith, in his *Nollekens and his Times*,<sup>2</sup> states that the sculptor made at least seventy-four marble busts of Pitt which he sold at one hundred and twenty guineas each. They were based upon the mask of the dead face, on which, too, the whole length statue in the Senate House, Cambridge, was modelled.

(*Library.*)

## 24

## SIR ROGER NEWDIGATE

*Copy from George Romney.*

B. 1719; entered University College, 1736; D.C.L. 1749; succeeded as fifth Baronet, 1734; M.P. for the University, 1750–80; Benefactor to the University; founded the prize for English verse, 1805; d. 1806.

Whole length, standing slightly to r.; white hair; clean-shaven face; lace cravat and ruffles; scarlet D.C.L. gown over black coat and knee breeches, white stockings and buckled shoes; cloth of gold waistcoat; his r. hand at his waist, his l. holding doctor's cap hangs by his side; table with writing materials and papers to r.; architectural and crimson curtain background, landscape with distant view of Oxford through opening to l. Canvas  $94 \times 58\frac{1}{2}$  in.

Copy by Thomas Kirkby, signed, from the picture painted 1789–

<sup>1</sup> Information received from a descendant of Sir R. Chambers.

<sup>2</sup> Edition of 1920 by W. Whitten, vol. i, p. 371.

94, in the possession of Sir Edward Newdigate-Newdegate, K.C.B.

Mentioned as in the possession of the College by Ackermann in 1814.

Oxford Exhibition of Historical Portraits, 1906, No. 160.

A writer in the *Gentleman's Magazine*, August 1807 (lxxvii, p. 707), gives an account of this picture and another portrait of Sir Roger: 'The Society of University College, where he was educated, having desired to have his portrait to hang up in their hall, he engaged a very good hand to copy a whole length by Romney, painted when he was seventy-three, judging it too late to sit again to a painter. While the work, however, which is extremely well executed, was in its progress, he was prevailed upon to sit to Mr. Kirkby; and the ingenious artist committed to the canvas an admirable likeness of him, three-quarters length sitting, which to those who knew him in latter days, does everything but breathe and speak. . . . R. Churton.' This fresh portrait by Kirkby is at Arbury. The original by Romney, but half length, is engraved as a frontispiece to the *Cheverels of Cheverel Manor* by Lady Newdigate-Newdegate. (Hall.)

## 25 CHARLES JENKINSON, EARL OF LIVERPOOL

*After George Romney.*

B. 1727; matriculated at University College, 1745; entered Parliament, 1761; Secretary at War, 1778; created Baron Hawkesbury, 1786; Earl of Liverpool, 1796; d. 1808.

Three-quarters length seated three-quarters to l. in a red arm-chair; short powdered wig in rolled curls over the ears; clean-shaven face; lace cravat and ruffles; white waistcoat; red coat and breeches; white stockings; his l. hand holds oval snuff-box on his knee, his r. rests on a table on which are documents, one of which is inscribed BILL . . . 1786. Architectural sky and dark crimson curtain background. Canvas 50 x 40 in.

The original, slightly larger, is now the property of Mr. C. C. Cotes. It was painted at sittings in 1786 and 1787, sent to the subject in May 1788, and paid for by him £52 10s. (Ward and Roberts, *Romney, Catalogue Raisonné*, p. 74). (Hall.)

## 26 WILLIAM WINDHAM

*Sir Thomas Lawrence.*

B. 1750; entered the College, 1767; D.C.L. 1793; Secretary at War, 1794; for War and Colonies, 1806; d. 1810.



Three-quarters length, standing facing the spectator, the head turned slightly to r.; powdered hair; clean-shaven face; white neckcloth; black clothes, white waistcoat and gold fob; his r. hand hangs by his side, his l., holding up a paper, rests on some books on a table to r., another table with writing materials behind to l.; architectural and curtain background. Canvas  $49\frac{1}{2} \times 39\frac{1}{2}$  in.

Exhibited at the Royal Academy, 1803.

Engraved by S. W. Reynolds.

Exhibition of National Portraits, 1867, No. 864; Oxford Exhibition of Historical Portraits, 1906, No. 164\*; Guelph Exhibition, 1891, No. 150. (Hall.)

## 27 ? THE SAME

Plaster cast from a life-sized bust, turned three-quarters to r.; clean-shaven face; forehead bald; short hair and whiskers; eyes incised; drapery round bare neck. (Library.)

## 28 SIR THOMAS PLUMER

*Sir Thomas Lawrence.*

B. 1753; entered University College, 1771; Fellow, 1780; Counsel for Warren Hastings, 1787; knighted, 1807; the first 'Vice-Chancellor of England', 1813; Master of the Rolls, 1818; d. 1824.

Half length, seated slightly to r.; white full-bottomed wig; clean-shaven face; lace cravat; Vice-Chancellor's black and gold robes over black dress; his r. hand rests on his hip; crimson curtain background. Canvas  $35\frac{1}{2} \times 27\frac{1}{2}$  in.

Engraved by H. Robinson, 1834.

Oxford Exhibition of Historical Portraits, 1906, No. 186\*. (Hall.)

## 29 FRANCIS RAWDON-HASTINGS, MARQUESS OF HASTINGS

*John Hoppner.*

B. 1754; entered University College, 1771; succeeded as second Earl of Moira, 1793; K.G. 1812; Governor-General of Bengal, 1813-22; created Marquess of Hastings, 1817; d. 1826.

Three-quarters length, standing facing the spectator, the head turned slightly to l.; white hair and slight whiskers; frilled shirt; scarlet uniform coat, faced with black and laced with gold; ribbon of the Order of the Garter across breast with star at l. side; white waistcoat and breeches; his r. hand, at his side, holds a paper, his l. rests upon a paper which lies with others on

a table to r.; architectural and red curtain background, sky through opening to r. Canvas 55 × 43 in.

A similar picture, but whole length, is in the Royal Collection at Buckingham Palace. Inscribed at the back 'R.A. 1794' and 'The Star and Garter added 1812'.<sup>1</sup>

Exhibited at the Royal Academy, 1794.

Oxford Exhibition of Historical Portraits, 1906, No. 183. (*Hall.*)

30 JACOB PLEYDELL BOUVERIE, EARL OF RADNOR  
(PLATE I). *John Hoppner.*

B. 1750; entered University College, 1767; M.P. for Salisbury, 1776; succeeded as second earl, 1776; F.R.S.; d. 1828.

Three-quarters length, seated three-quarters to r. in a green arm-chair; grey hair; clean-shaven face; dark-red coat, peer's robes; his l. hand on arm of chair, his r. on knee; sky and balcony to r., pillars to l. Canvas 39 × 29 in.

Given to the College by the subject in 1808.<sup>2</sup> (*Hall.*)

31 WILLIAM SCOTT, LORD STOWELL

*John Hoppner.*

B. 1745; Scholar of Corpus Christi College, 1761; Fellow of University College, 1765; Camden Professor of Ancient History, 1773; Judge of the High Court of the Admiralty, 1798; University Burgess, 1801; created a peer, 1821; d. 1836.

Three-quarters length, seated three-quarters to l.; white full-bottomed wig; clean-shaven face; lace cravat and ruffles; black robes over black clothes; his r. hand rests on the arm of his chair, his l. on his thigh; writing materials on table to l.; red curtain and architectural background. Canvas 49½ × 39½ in.

Mentioned by Ackermann as in the possession of the College in 1814.

Engraved by G. Clint, 1807.

Exhibited at the Royal Academy, 1806; Guelph Exhibition, 1891, No. 340; Oxford Exhibition of Historical Portraits, 1906, No. 203. (*Hall.*)

32 JOHN SCOTT, EARL OF ELDON

*William Owen.*

B. 1751; Fellow of University College, 1767; Lord Chief Justice of Common Pleas, and created Baron Eldon, 1799; D.C.L. and

<sup>1</sup> McKay and Roberts, *Works of John Hoppner*, p. 172.

<sup>2</sup> *Catalogue of the Pictures in the Collection of the Earl of Radnor*, ii. 79.

High Steward of the University, 1801; Lord Chancellor, 1801-6 and 1807-27; created Earl of Eldon, 1821; d. 1838.

Three-quarters length, seated facing the spectator; white full-bottomed wig; clean-shaven face; lace cravat and ruffles; Chancellor's black and gold robes; his r. hand holds the Chancellor's purse, his l. elbow rests on the arm of his crimson chair, the hand held before him; dark architectural background; window to l. Canvas  $49\frac{1}{2} \times 39\frac{1}{2}$  in.

Exhibited at the Royal Academy, 1812.

Oxford Exhibition of Historical Portraits, 1906, No. 202; Guelph Exhibition, 1891, No. 334. (Hall.)

### 33 JOHN SCOTT, EARL OF ELDON WILLIAM SCOTT, BARON STOWELL

*Sir F. Chantrey and others.*

Large marble group on a high pedestal, whole length figures seated side by side, facing the spectator, in peers' robes; on spectator's r., Lord Stowell; short hair; clean-shaven face; his r. hand holding a large book on his knee, his l. arm on arm of chair.

Lord Eldon on the l.; short hair; clean-shaven face; his r. hand on arm of chair, his l. on knee; his l. foot on a stool. On sides of pedestal are panels with coats of arms sculptured, surmounted on the side of Lord Eldon with the earl's coronet, on Lord Stowell's side with a baron's cap.

Presented to the College by Lord Eldon, grandson of the Chancellor.<sup>1</sup> Besides Chantrey, who made the design, Musgrave Lewthwaite Watson and J. H. Nelson worked to complete the group. (Library.)

### 34 SIR JOHN RICHARDSON

*Thomas Phillips.*

B. 1771; entered University College, 1789; barrister of Lincoln's Inn, 1803; Puisne Judge of Common Pleas, 1818; d. 1841.

Three-quarters length, seated facing the spectator, the head turned three-quarters to l.; grey wig; clean-shaven face; judge's scarlet and miniver robes; his arms rest on the arms of his chair; wall and green and gold curtain background. Canvas  $56 \times 43$  in.

Painted in April 1829, and exhibited at the Royal Academy, 1829. (Hall.)

<sup>1</sup> See W. Carr, *History of University College*, 216, where it is stated that the Library was built to receive the statues, which together weigh over sixteen tons. See also the *Oxford University Herald*, June 7, 1862, for an account of the installation of the statues.



## 35 FREDERICK CHARLES PLUMPTRE

*E. U. Eddis.*

B. 1796; entered University College, 1813; Fellow, 1817; Master, 1836; D.D. 1837; d. 1870.

Three-quarters length, seated slightly to r., the head turned slightly to l.; clean-shaven face; slight whiskers; standing collar; bands; full-dress D.D. gown over cassock; his r. hand holds college cap on knee, his l. touches chest; red curtain background to l. Canvas  $50 \times 39\frac{1}{2}$  in.

Painted for the College.

*(Hall.)*

## 36 ARTHUR PENRHYN STANLEY

*E. U. Eddis.*

B. 1815; Scholar of Balliol College; Fellow of University College, 1838; Professor of Ecclesiastical History and Canon of Christ Church, 1856; Dean of Westminster, 1864; d. 1881.

Three-quarters length, standing facing the spectator; brown hair, slight whiskers; white shirt, collar, and white tie; black gown over black clothes; his l. hand holds his college cap, his r. a book; architectural background, sky through opening to r. Canvas  $50 \times 40$  in.

Engraved by G. Zobel, 1853.

Given to the College by his sister, Mrs. Vaughan.

*(Hall.)*

## 37 CHAUNCEY MAPLES

*Miss I. L. Gloag.*

B. 1853; entered University College, 1871; Archdeacon of Nyassa, 1886; Bishop of Likoma; d. 1895.

Bust, facing the spectator, looking to the l.; dark hair and moustache and beard; rochet and black chimere and scarf; D.D. hood; gold cross on breast; his r. hand raised, ring on the third finger; inscribed above, CHAUNCEIUS MAPLES EPISCOPUS MDCCCXCV. Canvas  $30 \times 25$  in.

Presented to the College by a body of subscribers, chiefly Old Carthusians.

*(Hall.)*

## 38 ALFRED ROBINSON

*Sir Hubert von Herkomer.*

B. 1841; Scholar of the College, 1860; Fellow of New College, 1865; d. 1895.

Head to r., rather bald; thick beard; upper lip shaven; white collar; gown over dark coat; grey background, signed H. H. 76.

Reproduction of a drawing, black and white chalk touched with paint, on paper,  $13\frac{1}{2} \times 9$  in. (Common Room.)

39 CECIL BOYLE

*Henry A. Pegram.*

B. c. 1853; entered University College, 1872; officer in the Queen's Own Oxfordshire Hussars; d. in South Africa, April 5, 1900.

In a square bronze plaque, head in high relief, three-quarters to r.; short hair and moustache; eyeballs incised; field-service jacket; signed HENRY A. PEGRAM SC. 1902. (*Ante-chapel.*)

40 AUGUSTUS JOHN C. HARE

*G. da Pozzo.*

B. 1834, in Rome; entered University College, 1853; M.A. 1859; traveller and author; d. 1903.

Three-quarters length, standing three-quarters to l., the head turned towards the spectator; short dark hair, parted in the middle; moustache; white collar and cuffs; blue tie with scarf-pin; black coat, dark trousers; gold watch-chain; his r. hand holds his book, WALKS IN ROME, his l. rests on his hip; signed in black letters below to l. G. DA POZZO, ROMA. Canvas  $64 \times 34$  in. Given to the College by the subject. (*Library.*)

41 HORACE, LORD DAVEY

*Solomon J. Solomon.*

B. 1833; matriculated at University College, 1852; Q.C. 1875; Solicitor-General, 1886; Lord of Appeal and created Baron Davey, 1894; d. 1908.

Three-quarters length, seated slightly to l. in an arm-chair, looking at the spectator; scanty grey hair, rather bald; slight whiskers; peer's robes over black coat; hands resting on lap; shield of arms above to l.; signed in monogram below to r. Canvas  $43 \times 32\frac{1}{2}$  in.

Given to the College by Lady Davey, the widow of the subject. Exhibited at the Royal Academy in 1906. (*Hall.*)

42 GOLDWIN SMITH

B. 1823; Fellow of University College, 1846; Regius Professor of Modern History, 1858-66; settled in Canada, 1871; D.C.L. 1882; d. 1910.

Miniature, half-length seated to l.; dark hair, parted on his l. side; whiskers; white collar and shirt; black tie and black clothes, his

r. hand in the breast of his coat. Water-colour on ivory, oval,  
5 × 4 in. (Common Room.)

43

JAMES FRANCK BRIGHT

*Sir George Reid.*

B. 1832; entered University College, 1851; Fellow, 1748; D.D.  
and Master, 1881; retired, 1906; d. 1921.

Three-quarters length, standing three-quarters to r. looking at the  
spectator; white hair; grey beard; blue eyes; clean-shaven  
upper lip; scarlet D.D. habit and hood over black gown; black  
silk scarf; eye-glasses hanging in front; signed with a capital  
letter R to r.; light-grey background. Canvas  $45\frac{1}{2} \times 31\frac{1}{2}$  in.

Given to the College by a body of subscribers. (Hall.)

## NOTE

In 1748-9 a payment occurs in the College accounts 'for a frame  
for Dr. Morison's Picture in ye Lodgings'—a portrait not now  
to be traced.



## II

### PORTRAITS IN BALLIOL COLLEGE

#### I JOHN OF BALLIOL

Son of Hugh of Balliol of Barnard's Castle and Bailleul in Normandy; Regent of Scotland; Founder, with his wife, of Balliol College, c. 1266; d. 1269.

Whole length, standing to l., facing the spectator; in armour with helmet and visor closed; red gold-fringed scarf across breast and hanging from his l. shoulder; his r. hand holds his sword upright, his l. a small shield on which are displayed the orle of Balliol. Panel  $21 \times 16\frac{1}{2}$  in. (*Master's House.*)

#### 2 THE SAME

Whole length, standing slightly to l., facing the spectator; dark hair, beard, and moustache; small white collar; in full armour; red scarf over his l. shoulder; his r. hand outstretched, holds sword, his l. a small red and gold shield against his breast; dark background; inscribed below with the name of subject. Canvas  $44 \times 35$  in. (*Hall.*)

#### 3 LADY DEVORGUILLA

Daughter of Alan of Galloway, wife of John of Balliol, and mother of John Balliol, King of Scotland; carried out and enlarged her husband's intention in the foundation of the College; d. 1290.

Whole length, standing on a stone or marble paved floor, facing the spectator; white veil forming a hood square about her face and falling in ample folds over her shoulders and back to her feet, outlining her figure; plain red garment without girdle edged round neck and wrists with jewels; both arms held up, in her l. hand she holds a shield displaying the arms of Galloway (a lion rampant), in her r. is one with the orle of Balliol, below

to l. are the arms of Huntingdon, to r. those of Chester. Panel  $21 \times 16\frac{1}{2}$  in.

In 1604-5 a payment was made 'to a painter for a diall, for armes on the prelates and for Devorguilla her picture 10s.'. <sup>1</sup>

(*Master's House.*)

## 4

## THE SAME

Three-quarters length, standing facing the spectator; white square coif with long veil flowing over her shoulders to the bottom of the picture; red low-necked gown falling straight to the feet without any girdle; green sleeves; both hands holding up shields, the r. the arms of Balliol, the l. the arms of Galloway; dark background; inscribed below with the name of the subject. Canvas  $45 \times 35$  in. (*Hall.*)

The small panels (and especially the representation of the Foundress) in the Master's House are certainly much older than the portraits on canvas now in the Hall. The picture of Devorguilla is based on, and closely resembles, the figure on her seal attached to her statutes of 1282. It has been repainted, perhaps several times, and in the present absence of exact knowledge concerning early portraiture in England it would be impossible to guess its age. These panels were probably the only portraits of the Founders in the possession of the College till the seventeenth century. The pictures now in the Hall cannot be older than the beginning of that century. They may have been hung originally in the Gallery of the Bodleian. Wood saw there <sup>2</sup> and described a similar portrait of Devorguilla, and the pair may have been recovered for the College when Sonmans or John Taylor, after 1670, was commissioned to paint pictures of Founders to decorate the Schools Gallery. The artist then took, we are told, as a model for the great Scottish lady, Jenny Reeks, the apothecary's daughter. Between the picture he produced and the austere figure of the Foundress of Balliol there is the smallest relation, and no likeness at all.

An entry in the College accounts for 1695 show that a collection for pictures brought in £24, and £1 13s. was paid to Mr. Taylor, the Painter, in that year. It is possible that the larger sum was partly spent in purchasing the fancy portraits of the Founders. Taylor painted for the Schools Gallery portraits of the Founders of New College, Magdalen, and probably many others.

<sup>1</sup> Andrew Clark's transcripts now in the Bodleian, Balliol College Accounts.

<sup>2</sup> *Colleges and Halls*, p. 72.

## 5 JOHN WYCLIFFE

Reformer and Theologian ; d. 1384.

Half length to l. ; black cap ; grey hair, beard, and moustache ; black gown ; his l. hand, gloved, holds stout staff, the r. a book ; inscribed above to r. IHON WICKLYF. Canvas  $26\frac{1}{2} \times 21$  in.

Engraved by J. Fittler, 1820, from a similar picture in the possession of the Earl of Denbigh. (*Organ gallery.*)

## 6 MARTIN LUTHER

B. 1483 ; Protestant reformer ; d. 1546.

Bust, slightly to l. ; black cap ; clean-shaven face ; black dress ; inscribed LUTHER. Panel  $12\frac{1}{2} \times 8\frac{1}{2}$  in. (*Master's House.*)

## 7 JOHN HOOPER

Educated at Oxford, B.A. 1519 ; Bishop of Gloucester, 1551 ; of Worcester, 1552 ; d. 1555.

Bust, slightly to r. ; black cap with ear-flaps ; brown hair, beard, and moustache ; small white outstanding collar ; black chimere over rochet, brown fur collar ; in an oval spandrel ; inscribed below HOOPER L<sup>D</sup> B<sup>P</sup> OF GLOUCESTER ; shields of arms to l. and r. Panel  $12\frac{1}{2} \times 8\frac{1}{2}$  in. (*Master's House.*)

## 8 HUGH LATIMER

B. 1485 (?) ; Fellow of Clare Hall, Cambridge, 1510 ; Bishop of Worcester, 1535-9 ; d. 1555.

Bust, facing the spectator, the head slightly to l. ; black cap ; grey hair, beard, and moustache ; small white collar ; black scarf over rochet ; inscribed below H. LATIMER L<sup>D</sup> B<sup>P</sup> OF WORCESTER ; in an oval spandrel ; shields of arms, to l. of Worcester, to r. of Latimer. Panel  $12\frac{1}{2} \times 3\frac{1}{2}$  in.

This portrait and that of Bishop Ridley resemble and may be based upon the portraits now in the National Portrait Gallery, once at the Church House, Canterbury. The reason of their presence in Balliol is obvious. (*Master's House.*)

## 9 NICHOLAS RIDLEY

B. 1500 (?) ; member of Pembroke Hall, Cambridge, D.D. and Master, 1540 ; Bishop of Rochester, 1547 ; of London, 1550 ; d. 1555.

Bust, facing the spectator ; square black cap peaked in front ; brown hair, beard, and moustache ; small white turned down collar ; black chimere over rochet ; in an oval spandrel ; inscribed



N. RIDLEY L<sup>D</sup> B<sup>P</sup> OF LONDON; shields of arms, to l. of London, to r. of Ridley. Panel  $12\frac{1}{2} \times 8\frac{1}{2}$  in. (*Master's House.*)

# 10 ROBERT DEVEREUX, SECOND EARL OF ESSEX

(PLATE II.)

B. 1567; educated at Trinity College, Cambridge; M.A. from Oxford, 1588; Earl Marshal of England, 1597; Chancellor of Cambridge University, 1598; d. 1601.

Bust, slightly to r.; dark brushed-up hair; reddish-brown square beard and moustache; fine white flat-pleated ruff above lace collar; buff doublet thickly stitched; black cloak over his l. shoulder; narrow black ribbon round neck, on which an object seems to be suspended out of sight; brown background. Panel  $22 \times 17\frac{1}{4}$  in.

A similar portrait is at Trinity Lodge, Cambridge.

Oxford Exhibition of Historical Portraits, 1904, No. 64, where it was erroneously named Robert Dudley, Earl of Leicester.

(*Master's House.*)

## II

### FRANCIS GODWIN

B. 1562; student of Christ Church, 1578; D.D. 1596; Canon of Wells; Bishop of Llandaff, 1601; of Hereford, 1617; d. 1633.

Three-quarters length, standing slightly to l.; fair moustache and square beard; black skull cap; pleated ruff; black chimere over rochet; his l. hand holds a book at his side, his r. rests on a table to l.; dark background; shield of arms above to l.; an emblem resembling stems of trees with leaves to r. with the motto SED DEFICIT ALTER; inscribed ET. A<sup>O</sup> 51 1613 and ASCRE LAN DIOGEL I. PHERCHEN. Panel  $38\frac{3}{4} \times 28\frac{3}{4}$  in.

A similar picture is in the possession of Christ Church.

This portrait and the two others which display shields of the Godwyn arms were perhaps formerly owned by Charles Godwyn, a fellow and benefactor of the College, who died in his rooms in 1770. The following sentence in his will may refer to them: 'There are some Family-pictures in my room, which perhaps may be acceptable to my Cousin, Mrs. Bromfield, of Conduit Street, in London. It is therefore my desire that they be sent to her. I leave her nothing else.' It is possible that Mrs. Bromfield did not care to claim the portraits, and that they therefore remained in the possession of the College. A search in the registers has not furnished any other explanation of their presence.

Oxford Exhibition of Historical Portraits, 1905, No. 10.

(*Upper Library.*)



ROBERT DEVEREUX, EARL OF ESSEX

*Balliol College No. 10*



HENRY SAVAGE by ? JOHN TAYLOR

*Balliol College No. 18*





## 12 GEORGE ABBOT

B. 1562; Fellow of Balliol College, 1583; D.D. and Master of University College, 1597; Bishop of London, 1610; Archbishop of Canterbury, 1611; benefactor; d. 1633.

Bust, slightly to r.; black cap over white coif; grey hair, short square beard, and moustache; close-pleated ruff; black cassock; black scarf and rochet; shield of his arms with those of Canterbury, and the motto *clamamus Abba Pater* above to l.; painted in an oval spandrel. Canvas  $22\frac{3}{4} \times 16\frac{1}{2}$  in. (*Master's House*.)

## 13 THE SAME

Miniature, bust, slightly to l.; black cap; white hair, beard, and moustache; quilled ruff; black chimere and scarf over rochet.<sup>1</sup> Oil paint on copper,  $3\frac{3}{4} \times 3\frac{1}{2}$  in. (*Common Room*.)

## 14 PAUL GODWYN

B. c. 1574; matriculated from Christ Church, 1589; demy, Magdalen College, 1591; D.D. 1621; son of Thomas Godwyn, Bishop of Bath and Wells, and of his wife, Isabella Purefoy; Canon of Hereford, 1618; Chaplain to the King;<sup>2</sup> held livings in Dorset and Somerset; d. c. 1645.

Three-quarters length, standing slightly to l.; grey moustache and square beard; black skull cap; pleated ruff; D.D. gown and hood; his r. hand holds a pen, his l. a book; brown background; above to l. shield of arms, among which are the arms of Godwyn and Purefoy<sup>3</sup>—Or, two lions passant sa. on a canton sa. three bezants impaling quarterly: (1) sa. two pairs of hands clasped in fess ppr.; (2) arg. a fess or; (3) sa. three stirrups two and one or; (4) gu. a chevron erm. between three leopards' heads; (5) quarterly or and gu.; (6) as (1); and the inscription WIN GOD WIN ALL. PURE FOY MA JOYE AET. 60 1634. Panel  $38\frac{1}{4} \times 29$  in. (*Master's House*.)

<sup>1</sup> The lower part of the rochet appears to have been painted over with black: its folds can be seen through the paint.

<sup>2</sup> *Dom. State Papers, Calendar*, 1627.

<sup>3</sup> Paul Godwyn's mother was a Purefoy, but I have not found that she was an heiress. He married, in 1598, Hester, daughter of John Hancocke, Rector of South Perrot. The Godwyn coat appears also on the portrait of Francis, Bishop of Hereford, and on that tentatively named Morgan Godwyn. Two other coats, tricked on this picture, the clasped hands and the stirrups seem to belong to the Purefoy family, but I have not met with the number or tinctures given here; another coat, a chevron between leopards' heads, is also Godwyn (of Wells).

## 15

## MORGAN GODWYN

B. 1603; a son of Francis Godwyn, bishop of Hereford; matriculated from Christ Church, 1621, at 18; took a D.C.L. degree at Trinity College, Dublin; is referred to as 'Dr.' in 1632; Archdeacon of Salop; Canon of Hereford, 1631; translated into English his father's *Rerum Anglicarum Annales*; d. c. 1647.

Bust, three-quarters to r.; dark hair falling to neck, slight moustache and tuft on chin; wide square collar; D.D. hood and black gown; brown background, shield of the Godwyn arms above to l.; inscribed to r. UMBRA UMBRAE. ÆT 45. Canvas 29 × 24 in.

Morgan Godwyn, the son of Francis Godwyn, Bishop of Hereford, seems to be the most probable identification for this portrait. It displays the same arms as appear on the two other Godwyn portraits in the College, which represent the bishop and Paul Godwyn, one of his brothers. There are several other Godwyns or Goodwins of the period, but on examination, either of contemporary portraits or other circumstances, no one offers so good a conjecture as Morgan. His brother Thomas might serve, and he took an Oxford D.D. degree, but he lived to the age of 54. Two other contemporaries did not take the D.D. degree until after the age of 45.

The motto *Umbra Umbrae* probably indicates that the portrait was taken after death, which from its appearance also seems likely. The idea that portraits are *shades* of reality is often expressed in inscriptions on paintings and engravings. In this case the living subject is twice removed from the spectator's eyes. If the subject died in 1646 or 1647, the age recorded would be as near the fact as the painter would get. Exactitude must not be expected in the case of a posthumous portrait.

(*Fellows' Drawing-room.*)

## 16

## RENE DESCARTES

B. 1596; French philosopher; d. 1650.

Bust, life-sized, plaster, coloured red, the head slightly to r.; long hair curling to shoulders, slight moustache and tuft on chin; eyes incised; stiff falling collar; drapery over buttoned-up coat; full sleeves.

(*Lower Library.*)

## 17

## BLAISE PASCAL

B. 1623; French philosopher and mathematician; d. 1662.

Bust, plaster, coloured red, head slightly bent forward; long hair;

clean-shaven face; eyes incised; square bands with tassels; unbuttoned coat; heavy square rolled collar at the back.

(*Lower Library.*)

18

## HENRY SAVAGE

(PLATE II).

*Attributed to John Taylor.*

B. 1604(?); educated at Balliol College; Fellow, 1628; M.A. 1630; Master, 1651; Canon of Gloucester, 1665; published a history of his College, 1668; d. 1672.

Half length, three-quarters to l.; fair hair falling to neck, clean-shaven face: black skull-cap; wide white square collar; black dress; his r. hand points to the pages of a book which he holds half open before him; a table to l.; dark background. Canvas  $25\frac{1}{2} \times 23\frac{1}{2}$  in.

Oxford Exhibition of Historical Portraits, 1905, No. 107. (*Hall.*)

## 19 (PLATE III). SIR THOMAS WENDY

Of Haselingfield, Cambridgeshire; Gentleman Commoner of Balliol College; M.P. for his county; Knight of the Bath, 1661; bequeathed to the College a valuable library; d. 1673.

Three-quarters length, standing three-quarters to r.; brown hair falling over shoulders, clean-shaven face; lace bands; full white shirt; cloth of gold coat; reddish-brown drapery over shoulders; red sash of the Order of the Bath across breast; his r. hand holds a fold of drapery, his l. a small scarlet and gold bound book; in background, curtain to l., bookcase to r. Canvas  $50 \times 39\frac{1}{2}$  in.

Oxford Exhibition of Historical Portraits, 1905, No. 114.

John Taylor was paid £1 5s. for an inscription attached to this portrait of Sir Thomas Wendy in 1680, and the carrier, Thomas More, had 3s. 4d. for bringing it from London.<sup>1</sup> (*Hall.*)

20

## BENEDICT DE SPINOZA

B. 1632; Dutch philosopher; d. 1677.

Bust, plaster, facing the spectator; curly hair over forehead and into neck; incised eyeballs; square bands; drapery over buttoned coat. Inscribed EIGENTHUM DER GEBRÜDER MICHELI, BERLIN.  $17\frac{1}{2}$  inches high.

(*Lower Library.*)

<sup>1</sup> From A. Clark's transcripts now in the Bodleian from the Balliol accounts.



21

## DR. RICHARD BUSBY

B. 1606; Student of Christ Church, 1624; Master of Westminster School, 1638; Visitor of Balliol; Canon of Westminster and of Wells; d. 1695.

Bust, plaster, the head turned slightly to l., cap, with ear-flaps, completely covering head; short beard and moustache; eyes incised; square bands; gown and scarf over cassock.

The marble is in Christ Church Library; it is based upon a death mask.  
(*Upper Library.*)

22

## CHARLES HARRIS

Son of John Harris, tailor, and Mayor of Oxford; in 1682 proposed to the City Council to found a hospital, and desired the Council to part with land for the purpose; a student of chemistry; Benefactor to Balliol and Brasenose Colleges; d. 1713.

Bust, three-quarters to l., the head turned three-quarters to r.; dark periwig falling over shoulders; clean-shaven face; white cravat; brown coat; red drapery round shoulders; warm grey background; shield of arms above to l.; painted in an oval spandrel; inscribed C. HARRIS ARM. DE CIV. OXON BENEFACTOR D. D. J. SMITH L.L.D. Canvas  $28\frac{1}{2} \times 23\frac{1}{2}$  in.

Oxford Exhibition of Historical Portraits, 1905, No. 222.

(*Lower Library.*)

23

## GOTTFRIED WILHELM LEIBNITZ

B. 1646; German philosopher and mathematician; d. 1716.

Bust, plaster, coloured red; long curly wig over shoulders and breast; clean-shaven face; eyes incised; neckcloth tied in a knot; coat.  
(*Lower Library.*)

24

## JOHN KYRLE

B. 1637; Fellow Commoner of Balliol College, 1654; giver of a loving cup and benefactor to the chapel; spent on his property at Ross a life of great simplicity and benevolence; d. 1724.

Bust, nearly facing the spectator; long grey hair; clean-shaven face; white cravat; greyish yellow gown; dark background; painted in an oval spandrel. Canvas  $29\frac{1}{2} \times 24\frac{1}{2}$  in.

Presented to the College in recent years by Lord Ernle, a descendant of the subject.<sup>1</sup>

Oxford Exhibition of Historical Portraits, 1906, No. 24.

(*Upper Library.*)

<sup>1</sup> *History of Balliol College*, by H. W. C. Davis, p. 143.

25

## SIR JOHN DOLBEN

*Attributed to R. Taylor.*

B. 1684; Student of Christ Church, 1702; Prebendary of Durham, 1718; succeeded as second baronet, 1722; Visitor of Balliol College, 1728; travelled in France, 1728-30; d. 1756.

Whole length, seated to r.; long brown wig over shoulders; clean-shaven face; bands; wristbands of full white shirt; black and scarlet D.D. gown; his r. hand on arm of chair, his l. on an upright book to r.; on a desk to l. a volume of music signed H. PURCELL; name of subject with date of death below to r. Canvas  $99 \times 48\frac{1}{2}$  in.

A somewhat similar picture having as an accessory the signed volume of Purcell's music was engraved by J. Faber marked R. Taylor, pinx. It is inscribed 'Visitor of Balliol College, aetat 67, 1750'. (Hall.)

26

## THE SAME

Bust, slightly to l., the head turned towards the spectator; grey periwig over shoulders; clean-shaven face; lace cravat, brown coat, cloth of gold waistcoat, and drapery round shoulders; dark background; inscribed LE SIEUR JEAN DOLBEN CHEV<sup>R</sup> BARONET. Canvas  $29 \times 24$  in.

The inscription on this picture requires explanation. Presumably the portrait was painted when Dolben was a young man, before he took orders, since he is wearing lay dress. But he did not succeed to the baronetcy until four years after he had become a prebendary of Durham. One must therefore conjecture either that he travelled as a layman in 1728-30, and was so painted, or that the inscription was added later to an early portrait. The painting may very well be French work. (Upper Library.)

27

## JAMES BRADLEY

*R. Murdock Wright after Hudson.*

B. 1693; educated at Balliol College; M.A. 1717; F.R.S. 1718; D.D. 1742; Savilian Professor of Astronomy; d. 1762.

Bust, three-quarters to r.; white wig; clean-shaven face; bands; black gown and scarf over cassock. Canvas  $29 \times 24\frac{1}{2}$  in.

The tablet is inscribed 'Dono dedit A. H.', and 'R. Murdock Wright after Hudson 1903'.

The picture is a gift to the College from Arthur Higgs, M.A., and is a copy of the portrait in the Bodleian Gallery. (Hall.)

28

## THOMAS JENKYNs

Probably the son of the Rev. Thomas Jenkyns, of Bishops Hall, near Taunton; matriculated at Corpus Christi College, 1715, aged 18; B.A. 1720; M.A. 1722; Rector of Berkley, near Frome, Somerset, from 1742 to 1763.<sup>1</sup> (His son, also Thomas, matriculated at Corpus in 1751.)

Half length, facing the spectator; grey wig, falling to neck; clean-shaven face; bands; black dress; his r. hand before him; dark background; painted in an oval spandrel. Canvas 29 × 24 in.

Inscribed on the back, on a new lining, 'Thomas Jenkyns, Rector of Berkeley'.

Probably a member of the family of Richard Jenkyns,<sup>2</sup> Master; the portrait was perhaps left in the College after his residence.

Oxford Exhibition of Historical Portraits, 1906, No. 124, where the subject was erroneously connected with Bickley.

(Upper Library.)

29

PORTRAIT OF A MAN  
CALLED EDWARD GIBBON

Bust, slightly to l., the head turned three-quarters to r.; close white wig; clean-shaven face; buff coat; white waistcoat embroidered with gold; dark background. Canvas 29½ × 24 in.

Presented to the College by Henry Willett before 1890.<sup>3</sup>

Oxford Exhibition of Historical Portraits, 1906, No. 132; Exhibition of the Royal House of Guelph, 1891, No. 303.

(Fellows' Drawing-room.)

30

## ADAM SMITH

*James Tassie.*

B. 1723; Snell Exhibitioner at Balliol, 1740; Professor of Logic and then of Moral Philosophy at Glasgow, 1751-2; published the *Wealth of Nations*, 1776; d. 1790.

<sup>1</sup> I owe thanks to the Rev. H. M. Crossing, Rector of Berkley, for kindly giving me this information, and further for searching the Registers for an entry of burial. As this does not appear, Thomas Jenkyns no doubt moved on to another living, I have not been able to ascertain where.

<sup>2</sup> See A. J. Jewers, *Wells Cathedral*.

<sup>3</sup> The pedigree of this picture is given in the Catalogue of the Oxford Exhibition of 1906, where it is stated that Mr. Willett bought the portrait before 1867 from J. S. Burn (d. 1870), who had purchased it from Horatio Rodd, into whose possession it had come from William Hayley through W. Davies, of the firm of Cadell and Davies. The authenticity of the identification had been seriously doubted by Sir George Scharf (*Athenæum*, November 17, 1894), and the portrait has been twice rejected as spurious by the Trustees of the National Portrait Gallery. It is very possibly a fabricated portrait of Gibbon, not a genuine likeness of any one.



Head in profile to r.; wig in curls over the ears, in a queue tied with a ribbon bow behind; clean-shaven face; coat with high rolled collar, buttoned up to neck; inscribed ADAM SMITH IN HIS 64TH YEAR 1787 TASSIE, F. White glass paste on blue background, 4 × 3 in.

Stamped on the back 'Wedgwood, England'<sup>1</sup> and 'Presented to the College by R. H. Inglis Palgrave'.

A similar medallion is in the National Portrait Gallery of Scotland.

Reproduced from a cast in the National Portrait Gallery.

Engraved in *Wealth of Nations*, ed. 1828 by R. C. Bell. Reproduced in *Historical Portraits*, iii, and in J. L. Caw's *Scottish Portraits*. (Common Room.)

### 31 HENRY, EARL BATHURST

*David Martin.*

B. 1714; entered Balliol College, 1730; B.A. 1733; Lord Chancellor and created Baron Apsley, 1771-8; succeeded as second Earl, 1775; d. 1794.

Whole length, standing three-quarters to l.; white full-bottomed wig; clean-shaven face; lace cravat and ruffles; black and gold Chancellor's robes over black clothes; cloth of silver waistcoat; his l. hand at his side, his r. rests upon the Chancellor's purse and mace which lie on a table to l., against which a wand of office leans; architectural and curtain background; landscape through window to l. Canvas 99½ × 58 in.

Given to the College by Henry, third Earl Bathurst, son of the subject, in 1829.

£2 3s. was paid by the College for the carriage of this picture in 1830, and the thanks of the College for the gift are recorded in the minute-book of the College meetings.

Engraved by Thomas Watson with the date 1776.

Oxford Exhibition of Historical Portraits, 1906, No. 158. (*Hall.*)

### 32 IMMANUEL KANT

B. 1724; German philosopher; d. 1804.

Bust, less than life size, in plaster, coloured red; short hair; clean-shaven face; loose drapery over bare neck. Base inscribed GEBRÜDER MICHELI, BERLIN. 25 in. high. (*Lower Library.*)

<sup>1</sup> It is said that Tassie invented the white enamel composition in which he cast his wax medallion portraits. He supplied casts to Wedgwood. No other form of portrait of Adam Smith is supposed to exist.

33

## JOHN DOUGLAS

*R. Muller.*

B. 1721 ; Warner Exhibitioner, 1738 ; Snell Exhibitioner, 1745 ; D.D. 1758 ; Canon of St. Paul's, 1776 ; Bishop of Carlisle, 1787, of Salisbury, 1791 ; F.R.S., F.S.A. ; d. 1807.

Three-quarters length, standing facing the spectator, under a red velvet fringed canopy ; short bushy wig ; clean-shaven face ; white bands ; mantle of the Order of the Garter over rochet and black scarf ; collar and badge with St. George's cross ; in his r. hand are papers tied with a blue ribbon, his l. rests on table to r. ; window in background to r. Canvas  $56\frac{1}{2} \times 44\frac{1}{2}$  in.

A payment of £1 2s. 6d. was made by the College for the carriage of the picture in 1830.

The portrait was engraved as by R. Muller by W. Bond in 1820.

It is reproduced as a frontispiece to the bishop's *Works* published at Salisbury. Exhibited at the Royal Academy in 1797.

(*Lower Library.*)

34

## JOHANN GOTTLIEB FICHTE

B. 1762 ; German philosopher ; d. 1814.

Bust, plaster, coloured red ; short rough hair ; clean-shaven face ; no drapery.

(*Lower Library.*)

35

## JOHN PARSONS

*William Owen.*

B. 1761, in Oxford ; Scholar of Wadham, 1780 ; M.A. and Fellow of Balliol College, 1785 ; Master, 1798 ; Dean of Bristol, 1810-19, and Bishop of Peterborough, 1813 ; d. 1819.

Three-quarters length, seated slightly to l. ; short grey wig ; clean-shaven face ; white bands ; black chimere and scarf over rochet ; his arms rest on the arms of his chair, the thumbs and forefingers of both hands together ; golden brown curtain background, to l. distant view of Peterborough Cathedral. Canvas  $55\frac{1}{2} \times 44$  in.

Exhibited at the Royal Academy, 1818, and engraved by W. S. Reynolds, 1818.

A similar picture is at Wadham College ; another at the Palace, Peterborough.

(*Hall.*)

36

## MATTHEW BAILLIE

(PLATE III).

*William Owen.*

B. 1761 ; educated at Balliol College ; M.B. 1787 ; Physician to St. George's Hospital, 1787-9 ; M.D. and Fellow of the College of Physicians, 1789 ; d. 1823.



SIR THOMAS WENDY

*Balliol College No. 19*



SIR ROBERT MORIER

by F. VON LENBACH

*Balliol College No. 66*



MATTHEW BAILLIE

by W. OWEN

*Balliol College No. 36*





Three-quarters length, seated facing the spectator; grey hair; clean-shaven face; white neckcloth; scarlet M.D. gown over black clothes; both hands, clasped together, lie in his lap; table with writing materials to r.; curtain background, bookcase to r. Canvas  $50 \times 40$  in.

Inscribed on the back with the names and titles of the subject and painter, with the date 1817.

The thanks of the College were voted to 'Dr. Bailie for his portrait executed by Mr. Owen, R.A.' in 1823 (*Minute-Book of College Meetings*).

Oxford Exhibition of Historical Portraits, 1906, No. 106.

(*Lower Library.*)

### 37 UNKNOWN MAN

*Thomas Kirkby.*

Bust, to r., the head turned towards the spectator; dark short hair; clean-shaven face;<sup>1</sup> white standing collar and folded cravat; black coat with high rolled collar; red curtain and architectural background. Canvas  $29\frac{1}{4} \times 23\frac{1}{4}$  in.

Signed on the back 'Thos. Kirkby 1825'.

A payment of £1 ls. to Mr. Wyatt for fixing portraits in the Hall in 1826 may be connected with this picture. (*Lower Library.*)

### 38 SHUTE BARRINGTON

*Edward Hastings.*

B. 1734; Fellow of Merton College; D.C.L. 1762; Bishop of Llandaff, 1769, of Salisbury, 1782, of Durham, 1791; Visitor of Balliol; d. 1826.

Three-quarters length, seated three-quarters to r.; close white wig; clean-shaven face; bands; rochet; black chimere and scarf; his r. hand holds his cap, his l. rests on the arm of his chair; architectural and curtain background, landscape with view of Durham Cathedral through opening to r.; signed and dated E. HASTINGS PINXT 1821. Canvas  $55\frac{1}{2} \times 43$  in. (*Hall.*)

### 39 THE SAME

*W. Owen.*

Bust, to r., looking at the spectator; close white wig; clean-shaven face; rochet and black scarf; view of sea seen behind to r.; red curtain to l. Canvas  $29\frac{1}{2} \times 24\frac{1}{2}$  in.

<sup>1</sup> There is an injury to the canvas between the eyebrows.

The thanks of the College were offered to the Bishop of Durham for the present of his portrait painted by Owen on May 14, 1819 (*Minute-Book of College Meetings*). (Hall.)

40 GEORG WILHELM FRIEDRICH HEGEL

B. 1770; German philosopher; d. 1831.

Bust, plaster, coloured red; short hair; clean-shaven face, slight whiskers; no drapery. (Lower Library.)

41 JOHANN WOLFGANG v. GOETHE  
1749-1832

Bust, black plaster, the head slightly to r.; hair curled at sides; clean-shaven face; classical dress.

Presented to B. Jowett, Master. (Master's House.)

42 FRIEDRICH DANIEL ERNST SCHLEIERMACHER

B. 1768; German philosopher and theologian; d. 1834.

Bust, plaster, coloured red; curly hair to neck; clean-shaven face; eyes incised; gown gathered into a square yoke over coat with stiff lapels and standing collar. (Lower Library.)

43 RICHARD PROSSER

*William Owen.*

B. c. 1748; entered Balliol, 1767; Fellow 1773-92, M.A. 1773; D.D. 1797; Archdeacon of Durham, 1808; d. 1839.

Three-quarters length, seated to l.; grey hair; clean-shaven face; white bands; black gown over black clothes; his r. arm rests on a green covered table to l.; his l. hand on arm of chair; red curtain background; signed and dated below to l. w. OWEN PINXIT 1816.<sup>1</sup> (Lower Library.)

44 ROBERT SOUTHEY

(PLATE IV).

*Samuel Lane.*

B. 1774; entered Balliol, 1792; followed letters as a poet, historian, and miscellaneous writer; d. 1843.

Bust, to l., seated in a red arm-chair, the head facing the spectator; hair short, dark, and curly; slight whiskers, clean-shaven face; white stock and cravat tied in a bow; black clothes with high collar; dark background. Canvas 30 x 24 in.

Exhibited at the Royal Academy in 1824. (Hall.)

<sup>1</sup> A gift of Luther's Bible to the College by Dr. Prosser is recorded in the College Minute-book in 1819.





ROBERT SOUTHEY by SAMUEL LANE  
*Balliol College No. 41*



ALGERNON CHARLES SWINBURNE by W. B. SCOTT  
*Balliol College No. 74*



45

## RICHARD JENKYNs

*H. P. Briggs.*

B. 1782; Scholar of Balliol, 1800; Fellow, 1802; Master, 1819; Dean of Wells, 1845; d. 1854.

Three-quarters length, seated slightly to l.; head rather bald; grey hair and whiskers; white bands; full-dress D.D. gown and black scarf over cassock: his r. hand grasps the arm of his chair; his l. lies on his knee; dark brown background. Canvas  $55\frac{1}{2} \times 43\frac{1}{2}$  in. Painted for the College Hall, and presented to the College by a body of subscribers.

Exhibited at the Royal Academy in 1841.

Engraved by Thomas Lupton, 1842.

*(Hall.)*

45a

## THE SAME

*Frank Cruickshank.*

Three-quarters length, seated facing the spectator, the head turned very slightly to r.; bald head; pale brown short hair; white stock and bands; full dress D.D. gown over black silk cassock; his r. hand holds a large book on his knee, two fingers between the leaves; pillar background, buildings through opening to l. Water-colour on paper,  $11\frac{3}{4} \times 9\frac{1}{4}$  in.

On the back is a label inscribed 'Oxford Jan. 1839, the Rev. the Master of Balliol College, Oxford. F. Cruickshank, 12 Charles Street, Middl<sup>x</sup> Hospital'.

Exhibited at the Royal Academy in 1839.

Presented to the College by Mrs. A. L. Smith, 1922.

*(Master's House.)*

45b

## MRS. RICHARD JENKYNs

*Frank Cruickshank.*

B. c. 1790; Truth, daughter and heiress of Grey Jermyn Grove, Esq., of Poole Hall, Shropshire; married the Master of Balliol, April, 1835; d. 1857.

Three-quarters length, seated very slightly to r., the head facing the spectator; large white cap with frilled edge over pale brown hair; curls on each side of her face; white fichu with frilled edge, held in place by a wide pale blue ribbon; white tucker and large jewel brooch; black silk gauze jacket, with wide sleeves over pale blue dress; her l. hand holds a large blue and white bag at her knee; rings on the fingers of both hands; pale shaded background. Water-colour on paper,  $11\frac{1}{4} \times 9$  in.



On the back a label inscribed 'Oxford 1839. Painted by F. Cruickshank, 12 Charles Street, London'.

Presented to the College by Mrs. A. L. Smith, 1922.

(*Master's House.*)

46

## JOHN WILLIAMS

*Joseph Edwards.*

B. 1792; a member of Balliol, 1810-14; Archdeacon of Cardigan, 1835; Rector of Edinburgh Academy 1824-47; Warden of Llandovery College, 1848-53; Celtic Scholar; d. 1858.

Bust, marble; hair curling over the ears and down neck at the back; thick beard and whiskers on cheeks and under chin; no drapery; the head stands on several volumes, labelled WILLIAMS; from the top of these hangs a document inscribed TRAGWYDOLDEB DECHRE AMSER DIWED TANGNEVED. At the back is the following: 'John Williams, M.A. Oxon., Archdeacon of Cardigan; died Dec. 27, 1858. A ✠ Ω א "טוב:" "Παντων των καλων ήρά." "Multis ille bonis flebilis occidit." "He being dead yet speaketh." "Cywir fab cawr ai febyd A t' fron yn galon i gyd."<sup>1</sup> J. Edwards Sc. London, 1858.'

Exhibited at the Royal Academy in 1860.

Given to the College by the family of the subject. (*Upper Library.*)

47

## ARTHUR PENRHYN STANLEY

B. 1815; Scholar of Balliol; Dean of Westminster; d. 1881.

Statuette, plaster, whole length, seated, to l.; thick hair, whiskers; collar and stock, ribbon and order of the Bath; flowing gown over cassock; buckled shoes; both hands hold a half-open book on his knee. 10 in. high.

(*Common Room.*)

48

## ARCHIBALD CAMPBELL TAIT

B. 1811; Snell Exhibitioner of Balliol and Scholar, 1830; Fellow, 1834; Head Master of Rugby, 1842; Bishop of London, 1856; Archbishop of Canterbury, 1869; d. 1882.

Medallion, marble, in relief, set in a square panel; head in profile to l.; smooth hair into neck; clean-shaven face; round collar, coat. Panel 11 × 11 in.; medallion 9½ in. in diameter.

(*Lower Library.*)

<sup>1</sup> The mason appears not to have cut the inscriptions correctly.

49

## THE SAME

*George Richmond.*

Half length, seated slightly to r.; grey hair; clean-shaven face; black scarf and white rochet over scarlet chimere; his r. hand raised to his face, the elbow on a crimson cushion, which lies with gloves on a table to l.; the l. hand rests on his cap on his knee; red curtain background, to r. a window with small/leaded panes; signed and dated above to l. GEO. RICHMOND PINX<sup>T</sup>. 1885. A REPLICA. Canvas 36 × 28 in.

The original was painted for Lambeth Palace, and was exhibited at the Royal Academy in 1880. (*Hall.*)

50

## HENRY JOHN STEPHEN SMITH

*Sir J. E. Boehm.*

B. 1826; educated at Balliol; Fellow, 1849; Savilian Professor of Geometry, 1860; d. 1883.

Bust, stone; hair parted on his l. side; long thick beard; hood and gown over double-breasted coat and waistcoat; shirt showing. Inscribed at the back PROFESSOR HENRY SMITH J. E. BOEHM FECIT. 1883.

A similar bust is in the University Museum. (*Lower Library.*)

51

## ARNOLD TOYNBEE

(PLATE V).

*Sir J. E. Boehm.*

B. 1852; Commoner of Pembroke College, 1873; of Balliol, 1875; Tutor, 1878; Bursar, 1881; inspired the founders of the University Settlement in Whitechapel named after him; d. 1883.

Medallion, marble; profile to r.; short hair; clean-shaven face; inscribed ARNOLD TOYNBEE; signed BOEHM FECIT. Circular, 16½ in. in diameter. (*Lower Library.*)

## 52 STAFFORD NORTHCOTE, LORD IDDESLEIGH

*William Tyler.*

B. 1818; Scholar of Balliol, 1836; Hon. D.C.L. 1863; Chancellor of the Exchequer, 1874; Leader of the House of Commons, 1876; created Earl of Idedesleigh, 1885; d. 1887.

Bust, plaster; thick hair, brushed smooth from his r. side; long thick beard and moustache; eyes incised; fur-lined cloak over coat, and high buttoned waistcoat; inscribed at the back W. TYLER SCULPTOR 1887.

A marble bust by William Tyler made for the Guildhall, London, was exhibited at the Royal Academy in 1887. (*Upper Library.*)

53

## ROBERT SCOTT

B. 1811; entered Christ Church; Fellow of Balliol, 1835; D.D. and Master, 1854; Dean of Rochester, 1870; d. 1887.

Three-quarters length, seated, facing the spectator, the head turned to l.; rather bald; grey hair and whiskers; white stock; full-dress D.D. gown and black scarf over black cassock; his r. hand rests on a green covered table to l., on which lie two volumes labelled LIDDELL AND SCOTT, GREEK-ENGLISH LEXICON, his l. hand on his knee holds folded paper; red curtain background; bookshelves with books to r. Canvas  $49\frac{1}{2} \times 39\frac{1}{2}$  in. (Hall.)

54 JOSEPH DE VEUSTER, FATHER DAMIEN.

*Edward Clifford.*

B. 1841, near Louvain; entered the Order of the Sacred Heart; missionary to the leper settlement in the Island of Molokai, 1873; d. 1889.

Bust, head almost in profile to l.; short dark hair; clean-shaven face; Roman collar; cassock; signed EDWARD CLIFFORD 1888. Pencil drawing  $5 \times 4$  in. The frame is inscribed 'To Dr. Jowett from E. Clifford'.

Done at Molokai in December 1883, and reproduced in E. Clifford's book, *Father Damien, a Journey from Cashmere to his Home in Hawaii*, published in 1889. (Upper Library.)

55

## ROBERT BROWNING

*R. Barrett Browning.*

B. 1812; Poet; Hon. Fellow of Balliol 1868; D.C.L. 1882; d. 1889.

Three-quarters length, seated to r., the head turned towards the spectator; white hair, moustache, and short beard; white shirt, collar and tie; D.C.L. gown over dark clothes; both hands hold a book, which rests upright on his knee; reddish brown background; dated and signed with initials in a monogram R.B.B. 1885 below to l. Canvas  $48\frac{1}{2} \times 32\frac{1}{2}$  in.

Given to the College by the Painter about 1886. (Lower Library.)

56

## HENRY EDWARD MANNING

*C. Goldsborough Anderson.*

B. 1808; entered Balliol, 1827; Fellow of Merton College, 1832; Archdeacon of Chichester, 1840; Archbishop of Westminster, 1865; Cardinal, 1875; d. 1892.



Three-quarters length, seated to r.; white hair, rose coloured skull-cap, clean-shaven face; pale crimson silk cassock; lace rochet; the *cappa magna* and ermine cape; gold cross on chain; both hands rest on the arms of his chair, his r. holding a folded paper and spectacles; signed and dated below to l. G. ANDERSON 1892; dark background. Canvas  $50 \times 39\frac{1}{2}$  in.

Purchased for Balliol College.

(Hall.)

## 57 RICHARD LEWIS NETTLESHIP

*Gustave Girardot.*

B. 1846; Scholar of Balliol College, 1864; Fellow, 1869; Tutor, 1871; author of philosophical papers published after his death; d. 1892.

Bust, facing the spectator, looking to the l.; dark hair, streaked with grey; grey beard and moustache; turned down collar; dark tie passed through a ring; dark coat; signed and dated above to l. GUSTAVE GIRARDOT, 1893. Canvas  $28 \times 21$  in.

(Lower Library.)

## 58 BENJAMIN JOWETT

*G. F. Watts.*

B. 1817; Scholar of Balliol, 1835; Fellow, 1838; M.A. 1842; Professor of Greek, 1855; Master, 1870; d. 1893.

Half length, standing slightly to l., looking at the spectator; head rather bald at the top; hair thick and white over the ears; very slight white whiskers, otherwise the face clean shaven; white shirt, low collar, and white tie; M.A. gown over dress clothes, his hood over his l. shoulder; dark reddish background; signed below to r. G. F. WATTS 1889.<sup>1</sup> Canvas  $38\frac{1}{2} \times 28$  in.

(Hall.)

## 59 THE SAME

Reduced copy of Watts's portrait by *Lady Abercromby*. Canvas  $22\frac{1}{2} \times 19\frac{1}{4}$  in.

The frame is inscribed 'Benjamin Jowett, M.A., Scholar, Fellow, Tutor, Master, 1835-93; after G. F. Watts, R.A., by J. G. Abercromby'.

(Master's House.)

<sup>1</sup> In the *Life of Jowett* there is a record of a conversation with Watts when he was painting the Master, apparently about 1877; but this must have been an earlier portrait not preserved in the College.

60

## THE SAME

*Lady Abercromby.*

Half length seated to l. reading; white hair, clean-shaven face; low collar, white shirt and tie; M.A. gown over black clothes, both hands hold an open book, the r. resting on carved table to l.; signed in monogram J. G. A. 1892. Water-colour 36 × 28 in. The tablet is inscribed 'Painted by his expressed wish, and presented to the College by Julia Janet Georgiana Duncan, the Rt. Hon. Lady Abercromby'.

Reproduced in the *Life of Jowett* by E. Abbott and L. Campbell, vol. ii. (Lower Library.)

61

## THE SAME

*George Richmond.*

Bust, as a young man, slightly to r., the head facing the spectator; curly hair over ears; slight whiskers; collar and loose tie; coat indicated. Pencil and chalk on paper 24 × 18 in.

Reproduced in the *Life of Jowett*. (Fellows' Drawing-room.)

62

## THE SAME

*C. M. Ross.*

Bust, slightly to r., the head facing the spectator, and leaning a little over his l. shoulder; white hair; clean-shaven face; white shirt, turned down collar, and white tie; dress clothes; signed C. M. ROSS. Pastel 28 × 20 $\frac{1}{4}$  in.

Presented to the College by Alexander Macmillan as a memorial of Malcolm Macmillan, 1889.<sup>1</sup> (Upper Library.)

## 63 BENJAMIN JOWETT AND GIUSEPPE MAZZINI

(PLATE V).

*George, Earl of Carlisle.*

Mazzini was b. in 1805; he was in England in 1837, 1850, and for the last time between 1869 and 1872; d. 1872.

Two half figures seated, to l. Mazzini in profile to r., top of head bald; longish hair; beard and moustache; high black stock; lighter coat; his r. hand held out towards his companion, a cigarette between the fingers. Jowett on the r. seated, facing the spectator, the head turned three-quarters to l.; thick hair, slight whiskers; low collar and white tie; dress clothes; his r. hand on his lap, his l. supported on the back of his chair, holds Japanese hand screen. Pencil sketch 6 $\frac{1}{2}$  × 9 in.

<sup>1</sup> v. *Life of Jowett*, vol. ii, append.



ARNOLD TOYNBEE by SIR J. E. BOEHM

*Balliol College No. 51*



GIUSEPPE MAZZINI and BENJAMIN JOWETT

by GEORGE, 9TH EARL OF CARLISLE

*Balliol College No. 63*





A letter, attached to the wall behind the drawing, from Lord Carlisle, dated 1 Palace Green, Kensington, December 1, 1897, offers the sketch to the College as a record of an interesting meeting, 'done from life'. It is published in the *Life of Jowett*, ii, p. 10.

The meeting took place at Lord Carlisle's house in London in 1871. It is recorded that the Master of Balliol said very little, and that Mazzini talked all the time; a statement which is interestingly borne out by the sketch. (*Common Room.*)

#### 64 MATTHEW ARNOLD

? *William Tyler.*

B. 1822; Scholar of Balliol, 1841; Fellow of Oriel College, 1845; Professor of Poetry, 1857; d. 1888.

Bust, plaster, short hair parted in the middle; heavy side whiskers; eyes incised; standing collar; flat folded tie with a large round pin; M.A. gown over coat and waistcoat.

A marble bust of the 'late Matthew Arnold' by W. Tyler was exhibited at the Royal Academy in 1889. (*Upper Library.*)

#### 65 EVELYN ABBOTT

B. 1843; Exhibitioner of the College, 1862; became partly paralysed, 1866; Fellow and Tutor, 1874; Librarian, 1881; Junior Bursar, 1882; Jowett Lecturer in Greek, 1895; d. 1901.

Head and shoulders, the head almost in profile to r., the figure sunk in his invalid's chair; thick hair, beard, and moustache; coat indicated; inscribed above to l. EVELYN ABBOTT, LL.D. Pencil on paper, 22 x 19 in. (*Master's House.*)

#### 66 SIR ROBERT BURNETT DAVID MORIER

(PLATE III).

*Franz von Lenbach.*

B. 1826; educated at Balliol; diplomatist; Ambassador at St. Petersburg, 1884; d. 1893.

Three-quarters length, seated to r., looking at the spectator; head rather bald; grey hair and whiskers; white shirt and collar, black tie, black clothes; his r. hand holds stick, his l. rests on the arm of his chair; signed and dated above to r. F. VON LENBACH 1874. Canvas 43 x 34½ in. (*Hall.*)

#### 67 CHARLES SYNGE CHRISTOPHER, LORD BOWEN

*Sir Thomas Brock.*

B. 1835; Scholar of Balliol, 1853; Fellow, 1857; Hon. D.C.L.

1883; Visitor, 1885; Judge of the Queen's Bench and knighted, 1879; created Baron Bowen, 1893; d. 1894.

Bust, marble, the head turned to the l.; smooth hair parted in the middle; clean-shaven face; slight whiskers; turned-down collar; tie passed through a ring; M.A. gown over double-breasted coat; signed at the back, T. BROCK R.A. SCULPTOR 1895.

Exhibited at the Royal Academy in 1895. (*Upper Library.*)

## 68 JOHN DUKE, FIRST BARON COLERIDGE

B. 1820; Scholar of Balliol, 1838; Fellow of Exeter College, 1843; raised to the peerage, 1874; Hon. D.C.L. 1877; Lord Chief Justice of England, 1880; d. 1894.

Bust, in profile to l.; thin short hair; clean-shaven face; standing collar and tie; gown over dark clothes. Pencil drawing 29 x 21 in.

This portrait was sent to the College by the widow of the subject to take the place of an oil painting which she asked to borrow, and has not since returned. Perhaps her work. (*Lower Library.*)

## 69 WILLIAM ROGERS

*Sir C. Holroyd, after Sir A. S. Cope.*

B. 1819; admitted to Balliol, 1837; M.A. 1844; Rector of St. Botolph's, Bishopsgate, 1863; Governor of Dulwich College, 1857; Prebendary of St. Paul's; d. 1896.

Three-quarters length, seated facing the spectator; grey hair; clean-shaven face; high white collar and spotted blue tie; white shirt and black clothes; gold watch-chain; his r. arm rests on the arm of his chair, the hand holding a stick between his knees, his l. hand on his lap; on a table to l. lies with papers and green string a large ledger docketed *Dulwich College, Bishopsgate Foundation, Cricklegate scheme, Aldgate scheme—County*; to r. is a table with more books; dark background, fluted column to r.; signed and dated C. HOLROYD AFTER A. S. COPE 1897. Canvas 49 x 36 in.

The original portrait was presented to the subject upon the opening of the Bishopsgate Institute on his seventy-fifth birthday, November 24, 1896. It was exhibited at the Royal Academy in 1895.

A letter of Sir Arthur Cope's to Professor Poulton, dated January 22, 1911, states that this picture, copied without the permission of the painter, was given to the College by Lord Rosebery. (*Hall.*)



## 70 WILLIAM EWART GLADSTONE

*Dante Soldisi.*

B. 1809; educated at Christ Church; Burgess for the University, 1847-65; Prime Minister; d. 1898.

Statuette, bronze, whole length, seated; head bald, hair at sides, whiskers; eyes incised; standing collar; tie in a bow; frock coat, trousers; eyeglass in button hole; a book on his knee, his l. hand holds a paper, his r., resting on the back of his chair, a pencil. Signed on the base DANTE SOLDISI, FIRENZE, 1894. 18½ inches high. (Lower Library.)

## 71 FREDERICK TEMPLE

*Trevor Haddon, after Hubert von Herkomer.*

B. 1821; Scholar of Balliol College; Fellow, 1842; D.D. and Headmaster of Rugby, 1858; Archbishop of Canterbury, 1896; d. 1902.

Bust, facing the spectator, the head turned slightly to r.; iron grey hair and whiskers; stand-up collar, black gown, scarlet D.D. hood; inscribed TREVOR HADDON AFTER H. H. 96, and above to r. COPY 1904.

The original was exhibited in the Royal Academy in 1896. (Hall.)

## 72 EDWARD CAIRD

*The Hon. John Collier.*

B. 1835; educated at Balliol College; Fellow of Merton College, 1864; Professor of Moral Philosophy at Glasgow, 1866; D.C.L. 1891; Master of Balliol, 1893; d. 1907.

Three-quarters length, seated to r., looking at the spectator; head bald at the top; white hair, thick beard and moustache; white shirt; full-dress D.C.L. gown over dark clothes; his hands clasped on his knee; red curtain background, arms of Balliol above to r. surrounded with a riband inscribed COLLEGI [IUM DE] BALLIOLO; signed below to l. JOHN COLLIER 1904. Canvas 52½ × 40¼ in.

Presented to the College by a body of subscribers. (Hall.)

## 73 JOHN CHURTON COLLINS

*George Phoenix.*

B. 1848; educated at Balliol College; Professor of English Literature at Birmingham University; d. 1908.

Bust, slightly to r., head facing the spectator; greyish fair hair, parted on his l. side; moustache; spectacles; turned-down

collar; blue tie in a ring; M.A. gown over black coat; signed GEO. PHOENIX, 1910; light grey background. Water-colour,  $13 \times 10\frac{1}{2}$  in.

On a brass plate below the portrait is an inscription ending, 'hanc effigiem hos libros Collegio cujus olim alumnus fuerat donaverunt amici discipuli discipulae desiderantes'.

(Upper Library.)

## 74 ALGERNON CHARLES SWINBURNE

(PLATE IV).

*William Bell Scott.*

B. 1837; entered Balliol 1856; poet and critic; d. 1909.

Three-quarters length, standing on the sea-beach, three-quarters to l.; long thick shock of red hair framing his face; very slight moustache; turned-down white collar and white shirt; shot red and blue tie, brown coat, grey waistcoat and trousers; his l. hand rests on the side of a rowing boat, his r. holds a grey object, perhaps his cap; background of sea, waves, and sky. Canvas,  $18\frac{1}{4} \times 12\frac{1}{2}$  in.

Inscribed on the back in ink 'Algernon C. Swinburne, Jan<sup>y</sup> & October 1860'. Also a cutting from the catalogue of the sale of pictures belonging to T. W. Jackson, deceased: No. 563, giving name of subject and painter.

Given by the painter to T. W. Jackson; bought from the latter's sale by R. W. Raper and by him given to the College, 1916.

(Hall.)

## 75 ARTHUR WELLESLEY VISCOUNT PEEL

*Sir Hubert von Herkomer.*

B. 1829; entered Balliol College, 1848; M.A. 1865: D.C.L. 1887; entered Parliament, 1865; Speaker, 1884; created Viscount Peel, 1895; Visitor of the College; d. 1912.

Three-quarters length seated to l.; dark hair; shaven upper lip, and beard tinged with grey; white collar and cuffs; scarlet D.C.L. gown over black coat; both hands on his knees; background of panelling with shields of arms to l. and r.; signed and dated below to r. H. H. 88. Canvas  $55 \times 43\frac{1}{2}$  in.

The tablet is inscribed: Presented to Balliol Hall by former members of the College, chiefly members of the two Houses of Parliament, 1888.

Exhibited at the Royal Academy, 1888.

(Hall.)

76

## EDWARD BURNETT TYLOR

*W. E. Miller.*

B. 1832; Hon. Fellow of the College; Professor of Anthropology; published *Primitive Culture*, 1871; Founder of the study of Anthropology in England; F.R.S.; D.C.L.; d. 1916.

Half length seated almost in profile to r.; thick brown hair, moustache, and long brown beard touched with grey; white collar and cuffs; dark grey clothes and black gown; both hands together before him, ring on the little finger of the r.; warm brown panel background. Canvas  $37 \times 30$  in.

Bequeathed to the College by Lady Tylor in 1921. (*Hall.*)

77

## JAMES LEIGH STRACHAN-DAVIDSON

*Sir George Reid.*

B. 1844; Exhibitioner of Balliol, 1862; Fellow, 1866; Master, 1907; d. 1916.

Three-quarters length, standing to r., the head turned towards the spectator; grey hair, white moustache, and beard; white collar; M.A. hood and gown, dark clothes; his r. hand holds a paper by his side, his l. is behind his back; pale grey background; signed with the initial R. Canvas  $46 \times 28\frac{1}{2}$  in.

Presented by a body of subscribers in 1911.

*(Hall.)*

78

## THE SAME

*Sir Hubert von Herkomer.*

Bust, facing the spectator; grey hair, moustache, and beard; white collar and blue tie; black M.A. gown over brown coat; signed to l. H. H. Paper pulp, water-colour  $19\frac{1}{2} \times 13\frac{3}{4}$  in. (*Hall.*)

79 HENRY CHARLES KEITH PETTY-FITZMAURICE,  
MARQUESS OF LANSDOWNE*Fiddes Watt.*

B. 1845; educated at Balliol College; succeeded as 5th Marquess, 1866; Governor-General of Canada, 1883, of India, 1888; Foreign Secretary, 1900.

Three-quarters length seated to l., the head turned to the spectator; bald head, grey hair, and moustache; in blue uniform with brass buttons and gold lace collar; dark cloak lined with red with velvet collar over shoulders; blue ribbon and star of the Garter; three medals and two other stars on coat; sword; his



r. hand on his knee, his l. on arm of chair; grey background; signed FIDDES WATT below to r. Canvas 45 × 32 in.  
Presented by a body of subscribers in 1914. (Hall.)

## 80 ROBERT THRESHIE REID, LORD LOREBURN

*Fiddes Watt.*

B. 1846; Scholar of Balliol; Lord Chancellor, 1905–12; created Baron Loreburn, 1906, Earl, 1911; d. 1923.

Three-quarters length seated to l., the head turned towards the spectator; thin white hair; clean-shaven face; white collar, lace cravat, and ruffles; black gold-embroidered Lord Chancellor's gown over black clothes; his l. hand holds the arm of his chair, his r. lies on his robe; a round table to l., on which is a scarlet-bound book and a paper; warm brown background. Canvas 50 × 39 in.

Presented to the College by a body of subscribers in June 1913.  
Exhibited at the Royal Academy in 1912. (Hall.)

## 81 ARTHUR LIONEL SMITH

*Francis Dodd.*

B. 1850; Scholar of the College, 1868; Fellow of Trinity, 1874; Jowett Fellow, Tutor, and Dean of Balliol; Master, 1916; d. 1924.

Three-quarters length, standing facing the spectator, the head slightly to r.; grey hair, white whiskers and moustache; white turned-down collar, shirt, and cuffs; purple tie; dark grey clothes; silver watch-chain looped into l. waistcoat pocket; both hands in his trousers pockets; grey dado and blue wall-paper background; signed below to r. DODD 1914. Canvas 42 × 32 in.

Presented to the College by a body of subscribers, 1914. (Hall.)

## 82 HERBERT HENRY ASQUITH

*Fiddes Watt.*

B. 1852; Scholar of Balliol College; Fellow, 1874; Secretary of State, 1892; D.C.L. 1904; Prime Minister, 1908.

Three-quarters length, standing to l., the head turned towards the spectator; white hair, parted on his l. side; clean-shaven face; white collar and shirt; dark spotted tie; gold watch-chain; black clothes; his r. hand on a table on which are dispatch-box and papers; his l. at his back; dark greyish background; signed below to l. FIDDES WATT. Canvas 60 × 39 in.

Presented to the College by a body of subscribers in June 1913.  
Exhibited at the Royal Academy in 1912. (Hall.)

83

## ALFRED, VISCOUNT MILNER

B. 1854; Scholar of Balliol College; Fellow of New College; High Commissioner for South Africa, 1897; Secretary of State for War, 1918-19, for the Colonies, 1919-21.

Three-quarters length facing the spectator; grey hair and moustache; white collar, cuffs, and shirt, black tie, black morning coat, and waistcoat with white slip; gold watch-chain and seal; his r. hand holds gold pince-nez, his l. rests on a red-covered table to r.; grey background; above illegible signature. Canvas  $40 \times 27\frac{1}{2}$  in. (Hall.)

### III

## PORTRAITS IN MERTON COLLEGE

#### I WALTER OF MERTON

Chancellor of England, 1261; Bishop of Rochester, 1274; founded Merton College, c. 1264; d. 1277.

Head, plaster cast, in a frame, facing the spectator; the hair cut in a fringe across the forehead; wearing a mitre; clean-shaven face; collar of a cope.

From a corbel in the east window of the chapel. Perhaps based upon the face on the tomb of the Founder at Rochester.

(*Oak Common Room.*)

#### 2 THE SAME

Three-quarters length, standing facing the spectator; jewelled mitre; clean-shaven face; ? white amice and white alb; his r. hand holds document with large hanging seal, his l. his pastoral staff with scarlet infula; shields of arms above to r. and l., inscribed D.D. SCROPE BERDMORE S.T.P. CUSTOS COLLEGII ANNO A FUNDATIONE QUINGENTISSIMO VICISSIMO SECUNDO.

Given by Dr. Scrope Berdmore, Warden, in 1796.<sup>1</sup>

(*Hall.*)

#### 3 JOHN WYCLIFFE

B. 1320 (?); Fellow of Balliol College; possibly a member of Merton College in 1356; Master of Balliol, 1361; reformer and political writer; d. 1384.

Half length, standing three-quarters to l.; black cap; white hair, moustache, and square beard; black gown with deep collar over black dress; the l. hand, gloved, holds a staff, the r., a book. Canvas 29 × 14 in.

Apparently a painting of about the middle or end of the seventeenth century; a picture of this type was engraved by *A. Van Haecken*.

Given to the College by the Hon. G. C. Brodrick, Warden, 1881-1903.<sup>2</sup>

(*Oak Common Room.*)

<sup>1</sup> Gutch's additions to Wood's *Colleges and Halls*.

<sup>2</sup> B. W. Henderson, *Merton College*, p. 261.



4

JOHN DUNS SCOTUS

*By or after Edmund Ashfield.*

B. 1265 (?) ; a Franciscan at Oxford in 1300 ; D.D. in Paris, 1304 ; d. 1308.

Three-quarters length, standing almost facing the spectator, the head turned in profile to l., and looking intently at an open upright folio volume on a reading desk to l. ; grey skull-cap ; shaven face ; close-fitting grey woollen garment open at neck ; in front, table with papers ; his r. hand holds a pen, his l. the top corner of a sheet of parchment, upon which he has been writing. Canvas 42 × 37 in.

Similar to the picture in the Bodleian Library, which, according to Hearne,<sup>1</sup> was painted by Edmund Ashfield. Another is in Hampton Court Palace. (*Hall.*)

5

QUEEN CATHERINE OF ARRAGON

B. 1485, the youngest child of Ferdinand and Isabella of Spain ; married to King Henry VIII, 1509 ; visited Oxford in 1518 ; divorced, 1533 ; d. at Kimbolton, 1536.

Bust, three-quarters to l. ; gold and jewelled French hood with black veil behind over a white coif with curved starched lapels which reach to the neck, a band of striped black and brown material covering the hair in front ; low cut black dress trimmed with jewels ; chemisette of white lawn worked with black ; pearl necklace and heavy gold cross ; a low plain ledge in front of the figure ; dark background ; inscribed CATHERINA PRIMA VXOR HENRICI OCTAVI. Panel 22½ × 17 in.

Perhaps a contemporary portrait and possibly given to Merton College through Warden Rawlins, with whom the Queen dined on April 17, 1518. It has been said to show the Spanish type of the sitter.

Somewhat similar portraits are at Windsor and Hatfield and in the National Portrait Gallery, where she holds apparently ears of green corn in her hand.

Tudor Exhibition, 1890, No. 43 ; Manchester Exhibition, 1897 ; Oxford Exhibition of Historical Portraits, 1904, No. 23.

(*Warden's House.*)

6

JOHN CHAMBRE

*Copy from Hans Holbein.*

B. 1469 (?) ; Fellow of Merton, 1492 ; M.D. of Padua, 1506 ;

<sup>1</sup> Hearne, *Collections*, ii. 227.

physician to Henry VII and Henry VIII; M.D. of Oxford, 1531; Warden of Merton, 1525-44; d. 1549.

Half-length, standing three-quarters to r.; black cap; clean-shaven face; black dress and gown lined and turned back with brown fur; both hands together in front, holding gloves; dark background; inscribed AETATIS SUE 88, and in a later script JOHN CHAMBER 1525 WARDEN 1544 OB. 1549. Panel  $25\frac{1}{4} \times 18\frac{1}{2}$  in.

A modern copy by H. Reinhart<sup>1</sup> from the picture by Holbein in the Imperial Gallery at Vienna.

The original was engraved by W. Hollar in 1648 'ex Collectione Arundeliana'.

A label on the back has the following: 'Dr. Chamber, phisician of King Henry VIII, copied from Hans Holbein's original by H. Reinhart. The original, once belonging to the collection of King Charles I, was, together with several other pictures of the same master, after the execution of this monarch, sold, and became so propriety (*sic*) of Archduke Leopold, Stadtholder of the Low Countries from whence by legacy it passed into the Gallery of the Emperors of Austria (ob. 1549).'

Given to the College by Stephen Edwardes, Fellow, in 1865.<sup>2</sup>

At the Royal Academy winter exhibition of Old Masters, 1902, No. 155; Oxford Exhibition of Historical Portraits, 1904, No. 23. (*Oak Common Room.*)

## 7

## JOHN JEWEL

B. 1522; educated at Merton and Corpus Christi Colleges; Fellow of Corpus, 1542; Bishop of Salisbury, 1560; D.D. 1565; d. 1571.

Bust, slightly to r.; black cap over black coif; very slight white beard and moustache; white pleated ruff; black cassock and scarf; white rochet with lace edging and insertion across the top of the sleeve; dark background; inscribed IO · IVELVS SARISBVRIENSIS, below at the edge, VE · MIHI · SI · NON · EVANGELIZAVERO. Canvas  $11\frac{3}{4} \times 9\frac{1}{4}$  in.

Inscribed on the back 'From an original picture in the Palace at Sarum, D.D. Edv. Bigge, Soc: 1838'. Apparently an old copy.

Oxford Exhibition of Historical Portraits, 1904, No. 41.

(*Oak Common Room.*)

<sup>1</sup> H. Reinhart, through the Austrian Embassy, exhibited at the Royal Academy in 1881.

<sup>2</sup> Henderson, *Merton College*, p. 245.

8

## THE SAME

Bust, slightly to r., the face damaged; black cap over black coif; very slight white moustache and beard; small ruff; black chimere and scarf; white rochet. Panel  $18 \times 14$  in.

Exhibition of National Portraits, 1866, No. 249; Tudor Exhibition, 1890, No. 464; Manchester Exhibition, 1897.

(*Warden's House.*)

9

## PRINCE WILLIAM OF ORANGE NASSAU

B. 1533; the Founder of the Dutch Republic, 1579; called William the Silent; assassinated, 1584.

Bust, three-quarters to r.; black cap; slight moustache and very short beard; pleated ruff with tassel; black gown lined with fur and trimmed with gold braid over black doublet, partly open; painted in an oval spandrel. Panel  $14 \times 11$  in.

Resembles the portrait by Miereveldt.

(*Warden's House.*)

10

## THOMAS BICKLEY

B. 1518; chorister in the school of Magdalen College; Fellow, 1541; one of Edward VI's chaplains at Windsor, 1560; Warden of Merton, 1569; Bishop of Chichester, 1586; d. 1596.

Bust, three-quarters to l.; black cap over black coif; grey beard and moustache; white pleated ruff, and rochet; black chimere and scarf; dark background; shield of arms above to r. Canvas  $17\frac{1}{4} \times 14\frac{1}{2}$  in.

Given to the College by the Hon. George Brodrick, Warden, in 1883. A letter is preserved in the frame at the back, of which the envelope, dated 1884, is inscribed 'Letter from the Rev. F. O. White, from whom the picture was purchased by me, George C. Brodrick. [The picture was cleaned and the frame repaired by Colnaghi early in 1884.]' The letter gives the additional fact that the portrait had been sold by a well-known collector some twelve years earlier—it then bore the description 'Portrait of a bishop with a forked beard'.<sup>1</sup>

Oxford Exhibition of Historical Portraits, 1904, No. 57.

(*Warden's House.*)

11

## SIR WILLIAM CECIL, LORD BURGHLEY

B. 1520; educated at St. John's College, Cambridge; Chancellor

<sup>1</sup> There appears no sign of a forked beard now.



of that University; created Baron Burghley and K.G. 1571; Lord High Treasurer, 1572; d. 1598.

Half length, three-quarters to r.; black cap over black coif; grey hair, moustache, and short pointed beard; pleated ruff and cuffs; black dress; George of the Order of the Garter hanging from a narrow ribbon round neck; perhaps a furred gown; his r. hand grasps the head of a staff; dark background; inscribed above  
CECIL LORD BURLEIGH 1520-1598.<sup>1</sup> Panel 25 x 14 in.

Oxford Exhibition of Historical Portraits, 1904, No. 63.

(*Oak Common Room.*)

12

## SIR THOMAS BODLEY

B. 1545; educated at Magdalen College; Fellow of Merton College, 1563; Knighted, 1604; founded the Bodleian Library; Benefactor of Merton College; d. 1613.

Three-quarters length, standing three-quarters to r.; dark hair and short beard; white turned-down collar and cuffs; black dress; his r. hand grasps a fold of his cloak, his l. rests on the hilt of his sword; dark background. Canvas  $44\frac{1}{2} \times 31\frac{1}{4}$  in.

Copied from the picture in the Bodleian Library.

Given to the College by Stephen Edwards, Fellow, in 1865.<sup>2</sup>

Oxford Exhibition of Historical Portraits, 1904, No. 108. (*Hall.*)

13

## THE SAME

Another copy, the l. hand only seen; inscribed below HANC BODLEII EFFIGIEM D.D. P. VAUGHAN CUST. COLL. Canvas  $35\frac{1}{2} \times 27\frac{1}{2}$  in.

Peter Vaughan was Warden from 1810 to 1826.

(*Warden's House.*)

14

## THE SAME

Bust, in terra cotta, painted black; curly hair, beard, and moustache; turned-down collar; open coat over buttoned doublet.

A copy of the bust in the Bodleian Library. (*Library.*)

15

## THE SAME

*Nicholas Stone.*

Monumental effigy, English alabaster, bust, facing the spectator, in an oval niche; bald forehead, thin hair, moustache, and pointed

<sup>1</sup> This seems to be modern writing, and is the same as appears in the portrait of James I, No. 19.

<sup>2</sup> Henderson, *Merton College*, p. 245.



LORD STRANGFORD by A. GLASGOW

*Merton College No. 47*



SIR THOMAS CLAYTON

by ? SIR PETER LELY

*Merton College No. 26*



SIR HENRY SAVILE

by ? NICHOLAS STONE

*Merton College No. 18*





beard; turned-down collar; Doctor's embroidered gown over doublet. The niche is surrounded by small allegorical figures of Grammar, Rhetoric, Music, and Arithmetic. Below is a woman, 'sitting', says Wood,<sup>1</sup> 'before the old stairs of the publick Library, holding a key in one hand, and a book in the other, wherein is the chief part of the alphabet. Behind her are three books shut, on the leaves whereof are these three names written: Priscianus, Diomedes, Donatus'. The monument was originally placed within the Chapel. The payment for it—£200—occurs under the year 1615 in the Note-book of Nicholas Stone,<sup>2</sup> preserved in the Soane Museum. Special interest is attached to the representation of the stairs, since it is the only record known of the first entrance to the Bodleian Library, originally at the west end of the Divinity School, where the Convocation House now stands.

The face is no doubt based upon a death mask. (*Ante-chapel.*)

16

## SIR HENRY SAVILE

*After Marcus Gheeraerts.*

B. 1549; educated at Brasenose College; Fellow of Merton College, 1565; Warden, 1585; Provost of Eton, 1596; knighted, 1604; a benefactor to the College; d. 1622.

Three-quarters length, standing slightly to r.; black skull-cap; grey hair, moustache, and beard; lace-edged ruff, and turned-back cuffs; black gown over black clothes; his r. hand holds fringed gloves, his l. rests on table beside him, on which are his hat, a book, and a letter inscribed ILLUSTRIVIRO DOMINO HENRICO SAVILIO ET DOMINO ET AMICO NOSTRO COLENDO LONDINUM; red curtain to l. Canvas  $55\frac{1}{2} \times 43\frac{1}{2}$  in.

A copy from the Bodleian portrait, Vol. I, Pl. iii, given by the Bursar, William Esson, in 1868.

A similar picture is at Eton College.

Oxford Exhibition of Historical Portraits, 1904, No. 123. (*Hall.*)

17

## THE SAME

A similar portrait, half length; the curtain and tablecloth dark puce-coloured; inscribed with the name of the donor, SUI MERTONENSIBUS D.D. NEWTON OGLE, and above to l. AETATIS SUÆ 72 AN. DŌ. 1621. Canvas  $48\frac{1}{2} \times 39\frac{1}{2}$  in. (*Warden's House.*)

<sup>1</sup> Wood's *Colleges and Halls*, p. 20.

<sup>2</sup> See Walpole Society, vol. vii, 1918, p. 40.

18

## THE SAME

(PLATE VI).

*Attributed to Nicholas Stone.*

Half length, stone, coloured, facing the spectator, in a niche surrounded by small allegorical figures; head rather bald; beard and moustache; ruff and turned-back cuffs; gown over doublet; his r. hand is raised to his breast, his l. holds an upright book standing on a ledge before him.

Erected by Dame Margaret Savile, widow of the subject, and originally placed in the chapel. (*Ante-chapel.*)

19

## KING JAMES I

B. 1566; succeeded to the English throne, 1603; visited Oxford in 1605 and 1614; d. 1625.

Bust, facing the spectator, the head turned three-quarters to r.; black high-crowned hat, with jewel and feather on one side; fair moustache and small beard; falling square lace-edged collar; black dress; blue ribbon of the Order of the Garter round neck; dark background; inscribed KING JAMES 1ST 1609. Panel  $29\frac{3}{4} \times 14$  in.

The inscription is more modern than the painting, and is in the same script as that on the portrait of Burghley.

Oxford Exhibition of Historical Portraits, 1904, No. 129.

(*Oak Common Room.*)

20

## PRINCE MAURICE OF ORANGE NASSAU

B. 1567, at Dillenburg, son of William the Silent; Stadtholder of the Low Countries, 1587; K.G. 1612; d. 1625.

Bust three-quarters to r., the head turned towards the spectator; thin grey hair; slightly turned-up moustache, and narrow, square beard; deep lace-edged ruff; in armour; scarlet sash over his r. shoulder across breast; the lesser George on blue ribbon round neck; painted in an oval spandrel. Panel  $14\frac{1}{2} \times 11$  in.

In the Orange Nassau Exhibition at Amsterdam in 1898.

(*Warden's House.*)

21

## WILLIAM HARVEY

B. 1578; educated at Caius College, Cambridge; with Charles I at Oxford, and M.D. 1642; Warden of Merton, 1645; the physiological discoverer; d. 1657.

Bust, three-quarters to l.; white hair falling to neck; moustache and peaked beard; broad falling collar; black dress; dark back-

ground; inscribed below HANC EFFIGIEM D.D. DAVID PITCAIRN and Ἀσκληπιοῦ δύο παῖδε, ἰητῆρ, ἀγαθῷ;<sup>1</sup> painted in an oval spandrel. Canvas 29 × 24 in.

An engraving, reversed, of a similar portrait, once in Dr. Mead's collection, is marked Bemmell pinx, J. Houbracken sc. 1739.

(*Warden's House.*)

## 22 THE SAME

A similar portrait, within an oval spandrel. Canvas 29½ × 24 in.

Given to the College by George Hammond, Fellow (1818-82.)

(*Hall.*)

## 23 ABRAHAM COWLEY

B. 1618; Fellow of Trinity College, Cambridge; settled at St. John's College, Oxford, 1644; M.D. 1657; author of plays and poems; d. 1667.

Bust, slightly to r.; fair hair falling over shoulders; clean-shaven face; deep falling collar; brown drapery; dark background. Canvas 29 × 24½ in.

A similar picture is in the National Portrait Gallery, where it is attributed to Mary Beale.

This portrait is said by Dr. Henderson to have been discovered in the College.<sup>2</sup> It is possible that it was presented with the poet's works.

Oxford Exhibition of Historical Portraits, 1905, No. 103.

(*Oak Common Room.*)

## 24 QUEEN HENRIETTA MARIA

B. at the Louvre, 1609; m. to Charles I, 1625; visited Oxford, and lived in Merton College, 1636; d. 1669.

Bust, three-quarters to l.; dark hair, dressed with pearls, in small curls on her forehead; low cut brown silk dress, the sleeves slashed with white, and fastened with jewelled clasps; pearl necklace and earrings; heavy jewel in front of bodice; brown background. Panel 25 × 20½ in.

(*Warden's House.*)

## 25 UNKNOWN MAN

Bust, three-quarters to l., the head turned facing the spectator, flaxen periwig falling over shoulders; clean-shaven face; lace-edged white cravat; brown coat; yellow waistcoat; sky-blue

<sup>1</sup> *Iliad*, ii, ll. 731-2.

<sup>2</sup> Henderson, *Merton College*, p. 123.



drapery round shoulders ; painted in an oval spandrel. Canvas  
29 × 24½ in.

Oxford Exhibition of Historical Portraits, 1905, No. 125.

(*Oak Common Room.*)

26

## SIR THOMAS CLAYTON

(PLATE VI).

*Attributed to Sir Peter Lely.*

B. 1612(?); educated at Pembroke College; M.A. 1631; M.D. 1639; succeeded his father as Regius Professor of Medicine, 1647-65; M.P. for the University, and knighted, 1660; Warden of Merton College, 1661; d. 1693.

Half length, three-quarters to r.; grey periwig falling over shoulders; clean-shaven face; large white cravat; silver-grey drapery over white shirt; his l. hand touches breast; architectural background. Canvas 36 × 29½ in.

Oxford Exhibition of Historical Portraits, 1905, No. 183.

(*Warden's House.*)

27

## HENRY JACKSON

B. 1675(?); entered Merton College, 1691; B.A. from New College, 1695; M.A. 1698; d., aged 53, 1727.

Mural monument, in a niche within pillars, and under a pediment; bust, facing the spectator, close wig; clean-shaven face, gown, and bands. Marble.

(*Ante-chapel.*)

28

## JOHN HOLLAND

B. 1666(?); educated at Magdalen Hall; Fellow of Merton College, 1688; D.D. 1707; Canon of Salisbury, 1716, of Worcester, 1723; d. 1734.

Three-quarters length, standing three-quarters to r.; grey hair to shoulders; clean-shaven face; square bands; gown and black scarf over dark dress; his r. hand holds open book, his l. by his side; dark grey background. Canvas 49 × 39½ in.

(*Warden's House.*)

29

## THOMAS SAINSBURY

*Lewis Vaslet.*<sup>1</sup>

B. 1736(?); entered Merton College, 1754; B.A. 1758; D.D. 1778; Vicar of Ponteland, Northumberland, 1779; d. 1787.

<sup>1</sup> The fifteen portraits in pastel by Lewis Vaslet in the possession of the Warden of Merton form a very interesting feature of the College collection. Considered chronologically they appear to fall into two groups. In the

Bust, almost in profile to l. ; powdered hair ; clean-shaven face ; white neckcloth ; black gown and cassock ; clouded grey background. Pastel on paper,  $12 \times 9\frac{3}{4}$  in. (oval).

Inscribed on the back with the name of the subject, 'Dr. Sainsbury'.  
Oxford Exhibition of Historical Portraits, 1906, No. 116.

(*Warden's House.*)

30 WALTER RUDING  
(PLATE VII). *Lewis Vaslet.*

B. c. 1717 ; entered Merton College, 1734 ; B.A. 1738 ; Fellow ;  
M.D. 1748 ; d. 1789.

Bust, almost in profile to r. ; powdered hair in queue ; clean-shaven face ; white neckcloth ; black gown over buff coat with silver buttons ; clouded grey background. Pastel on paper,  $11\frac{1}{2} \times 9\frac{3}{4}$  in. (oval).

Inscribed on the back with the name of the subject.

Oxford Exhibition of Historical Portraits, 1906, No. 117.

(*Warden's House.*)

31 THE SAME  
*Lewis Vaslet.*

Bust, almost in profile to r. ; white wig tied with black bag ; clean-shaven face ; white neckcloth and shirt frill ; buff coat ; clouded sky background. Pastel on paper,  $12 \times 10$  in. (oval).

Inscribed on the back JUNE 5TH, 1779, 2. DOZ. NO. 24.

Oxford Exhibition of Historical Portraits, 1906, No. 101.\*

(*Warden's House.*)

earlier, which one may assign to the years 1779-80, are the two portraits of Henry Barton, Warden from 1759 to 1790, the two portraits of Walter Ruding, Fellow, who died in 1789, Thomas Sainsbury, who proceeded D.D. in 1778 and died 1787, and Sir Giles Rooke, who was Fellow from 1765 to 1785. Two of these portraits are dated 1779 and 1780 respectively, and the latter is also inscribed 'Painted in Oxford by Mr. Vaslet of Bath'. We have no evidence on which to explain the words on one of the drawings of Walter Ruding, '2 doz. No. 24'. The later group is larger and more clearly defined. It appears to have been undertaken by the artist about ten years after the first, in the session 1789-90. Four of the pastels at Merton bear this latter date, as do three other heads by Vaslet in Oxford—Dr. Chapman, President of Trinity (in the possession of Mrs. F. P. Morrell), Holwell Carr, Fellow of Exeter (at Exeter College), and Dr. John Wills, Warden of Wadham (in the Bodleian Gallery). The members of Merton in this second group were Fellows or young B.A.'s, all probably in residence together, in 1789 or 1790. They are James Boulter, Fellow from 1790 to 1812, Rogers Ruding, Fellow in 1789, David Hartley, Fellow 1750 to 1813, H. A. Pye, Fellow in 1789, and Ralph Carr, Fellow in 1790. To this year also belongs the head of the Unknown Man, perhaps Dr. Peter Vaughan as a B.A. The portraits of Robert Pigou who was not a Fellow till 1795, and Lewis Way, M.A. in 1796, were no doubt added to the series in 1796, when the latter portrait was dated. For a few biographical details see note at the end of this section.

32

## HENRY BARTON

(PLATE VII).

*Lewis Vaslet.*

B. 1718 (?); entered Merton College, 1733; B.A. 1737; D.D. and Warden, 1759; d. 1790.

Bust, almost in profile to r.; white bushy wig; clean-shaven face; bands; black gown and cassock; warm grey background. Pastel on paper  $12 \times 9\frac{3}{4}$  in. (oval).

Inscribed on the back with the name of the subject.

Oxford Exhibition of Historical Portraits, 1906, No. 120.

(*Warden's House.*)

33

## THE SAME

*Lewis Vaslet.*

Bust, almost in profile to r.; white bushy wig; clean-shaven face; bands; black gown and cassock; warm grey background. Pastel on paper  $8 \times 6\frac{1}{4}$  in. (oval).

Oxford Exhibition of Historical Portraits, 1906, No. 121.

(*Warden's House.*)

34

## SIR GILES ROOKE

*Lewis Vaslet.*

B. 1743; entered St. John's College, 1759; M.A. and Fellow of Merton College, 1766; Puisne Judge of Common Pleas and knighted, 1793; d. 1808.

Bust, almost in profile to l.; powdered wig in queue; clean-shaven face; square bands; black gown over buff coat; bluish-green clouded background. Pastel on paper  $12 \times 10$  in. (oval).

Inscribed on the back with the name of the subject, and 'this picture should be hung in a room that is well air'd and where the sun cannot shine upon it. Painted at Oxford 1780 by Mr. Vaslet of Bath.'

Oxford Exhibition of Historical Portraits, 1906, No. 154\*.

(*Warden's House.*)

35

## THE SAME

*John Hoppner.*

Three-quarters length, seated three-quarters to r.; white full-bottomed wig; clean-shaven face; square bands; scarlet and miniver Judge's robes; his r. hand holds his cap, his l. a fold of his cuff; table with writing materials to r.; dark curtain background. Canvas  $49 \times 39$  in.

Exhibited at the Royal Academy, 1795.

Oxford Exhibition of Historical Portraits, 1906, No. 155.

(*Hall.*)





HENRY BARTON  
by LEWIS VASLET  
*Merton College No. 32*



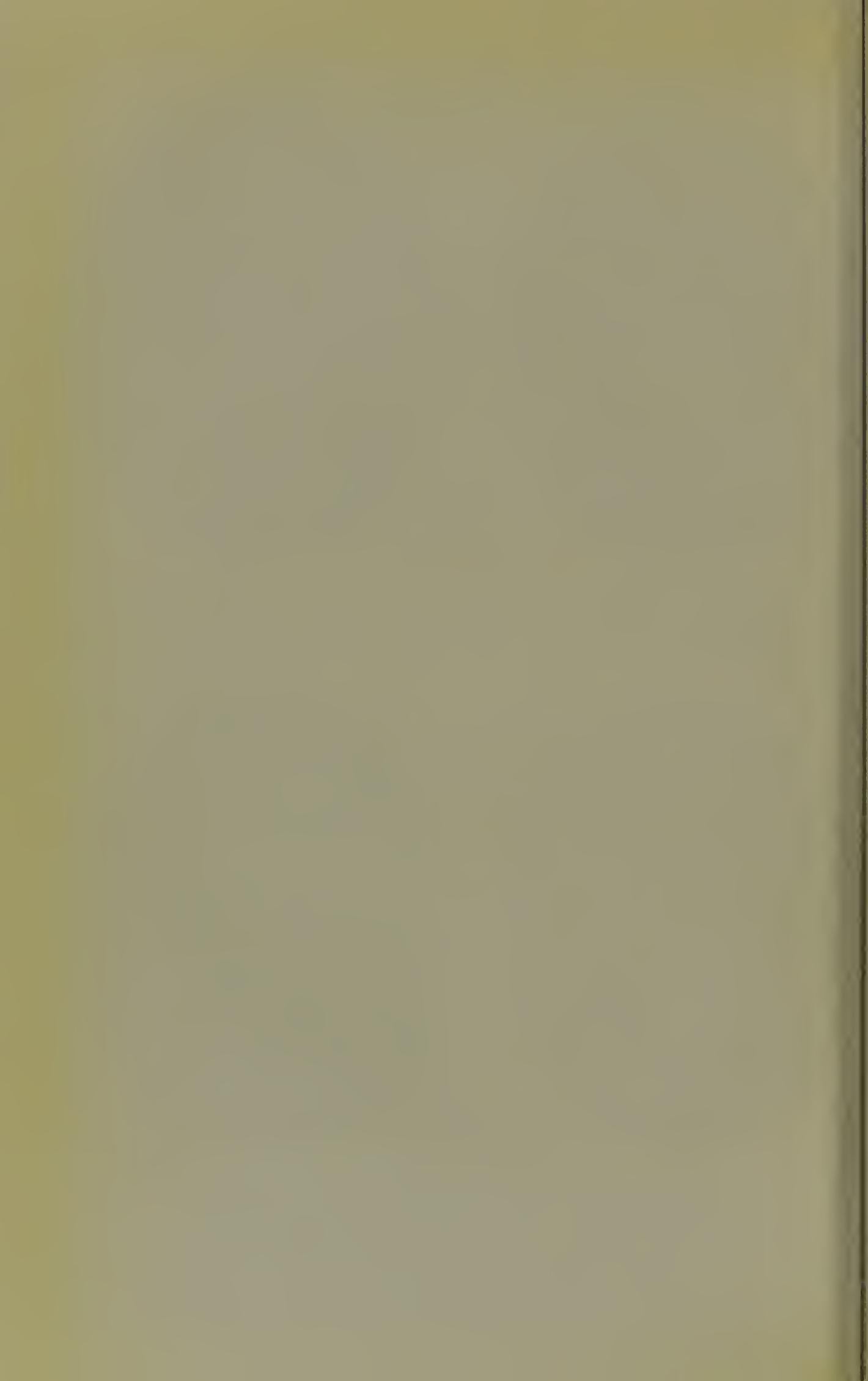
WALTER RUDING  
by LEWIS VASLET  
*Merton College No. 30*



JAMES BOULTER  
by LEWIS VASLET  
*Merton College No. 38*



RALPH CARR  
by LEWIS VASLET  
*Merton College No. 42*



36

## DAVID HARTLEY

*Lewis Vaslet.*

B. 1732; entered Corpus Christi College, 1747; B.A. 1751; Fellow of Merton College until 1813; M.P. for Hull, 1774; Minister Plenipotentiary to the United States of America; d. 1813.

Bust, three-quarters to r.; powdered hair; clean-shaven face; tortoiseshell-rimmed spectacles; bands; black gown over brown coat, and black waistcoat; dark background. Pastel on paper  $10\frac{3}{4} \times 8\frac{1}{2}$  in. (oval).

Inscribed on the back with the name of the subject and signature of the painter L. VASLET FECIT 1789.

Oxford Exhibition of Historical Portraits, 1906, No. 153\*.

(*Warden's House.*)

37

## ROGERS RUDING

*Lewis Vaslet.*

B. 1751; entered Merton College, 1768; M.A. and Fellow, 1775; B.D. 1782; Rector of Malden, 1793; F.S.A.; d. 1820.

Bust, three-quarters to l.; powdered hair; clean-shaven face; square bands; black gown over black coat with large buttons; warm grey background. Pastel on paper,  $10\frac{3}{4} \times 8\frac{1}{2}$  in. (oval).

Inscribed on the back with the name of the subject.

Oxford Exhibition of Historical Portraits, 1906, No. 172\*.

(*Warden's House.*)

38

## JAMES BOULTER

*Lewis Vaslet.*

(PLATE VII).

B. 1769(?); entered Merton College, 1784; B.A. 1788; Fellow, 1790 till 1812; M.A. 1795; Vicar of Embleton, 1811; d. 1822.

Bust, three-quarters to r.; powdered hair; clean-shaven face; white neckcloth; black gown over blue coat with brass buttons; buff waistcoat; bluish-grey clouded background. Pastel on paper,  $11 \times 8\frac{1}{2}$  in. (oval).

Inscribed on the back with name of the subject and signature of the painter L. VASLET, OF BATH, FECIT, OXON, 1790.

Oxford Exhibition of Historical Portraits, 1906, No. 137.

(*Warden's House.*)

39

## ROBERT RICHARD PIGOU

*Lewis Vaslet.*

B. 1768(?); entered Christ Church, 1786; B.A. of Merton College, 1790; M.A. and Fellow, 1795; d. 1823.



Bust, three-quarters to l.; powdered hair; clean-shaven face; white neckcloth and cravat tied with black ribbon; black gown over black coat with high velvet collar; grey background. Pastel on paper,  $11 \times 8\frac{3}{4}$  in. (oval).

Inscribed on the back with the name of the subject.

Oxford Exhibition of Historical Portraits, 1906, No. 173.

(*Warden's House.*)

40

## UNKNOWN MAN

*Lewis Vaslet.*

Bust, to r.; powdered hair; clean-shaven face; white neckcloth; black gown over green coat; brown background. Pastel on paper,  $10\frac{3}{4} \times 8\frac{1}{2}$  in. (oval).

Inscribed on the back with the signature of the painter L. VASLET FECIT 1790.

There is no evidence to show whom this pastel represents. Perhaps among the members of the College in 1790, Peter Vaughan, B.A. in that year, Fellow in 1792, and Warden from 1810–25, accords best with the requirements of age in the portrait.

Oxford Exhibition of Historical Portraits, 1906, No. 142\*.

(*Warden's House.*)

41

SHUTE BARRINGTON<sup>1</sup>

B. 1734; Fellow of Merton College, 1755; D.C.L. 1762; Bishop of Llandaff, 1769, of Salisbury, 1782, of Durham, 1791; d. 1826.

Three-quarters length seated three-quarters to r., looking at the spectator; short grey wig; clean-shaven face; bands; black scarf and chimere over rochet; both arms rest on arms of chair, college cap in his r. hand; architectural background. Canvas  $50 \times 40$  in. (*Hall.*)

42

## RALPH CARR

(PLATE VII).

*Lewis Vaslet.*

B. 1768(?); entered Christ Church, 1785; B.A. 1789; Fellow of Merton College, 1790; d. 1837.

Bust, facing the spectator, the head turned three-quarters to l.; powdered hair; clean-shaven face; white neckcloth tied in a loose bow; blue coat with brass buttons; buff waistcoat; grey background. Pastel on paper,  $10\frac{3}{4} \times 8\frac{1}{2}$  in. (oval).

<sup>1</sup> As the bishop was painted at least thirteen times it has been too hazardous to determine the authorship of this portrait. He sat to Reynolds, Lawrence, Romney, Hoppner, Opie, Owen, and Edridge, besides other painters and sculptors.

Inscribed on the back with the name of the subject and signature of the painter L. VASLET OF BATH FECIT OXON, 1790.

Oxford Exhibition of Historical Portraits, 1906, No. 196.

(*Warden's House.*)

43

## HENRY ANTHONY PYE

*Lewis Vaslet.*

B. 1766 (?); entered Merton College, 1782; B.A. 1786; Fellow; Rector of Lapworth, Warwickshire, 1793; Vicar of Cirencester, 1805; Prebendary of Worcester, and Rector of Harvington, 1818; d. 1839.

Bust, three-quarters to l.; powdered hair; clean-shaven face; white neckcloth; black coat; grey background. Pastel on paper,  $11 \times 8\frac{3}{4}$  in.

Inscribed on the back with the name of the subject and signature of the painter J. (*sic*) VASLET OF BATH FECIT, 1790.

Oxford Exhibition of Historical Portraits, 1906, No. 197.

(*Warden's House.*)

44

## LEWIS WAY

*Lewis Vaslet.*

B. 1772; educated at Merton College; M.A. 1796; called to the Bar, Inner Temple, 1797; founded the Protestant Chapel in the Rue Marbœuf, Paris; d. 1840.

Bust, facing the spectator, the head slightly to l.; powdered hair; clean-shaven face; white neckcloth and bands; black gown over blue coat with brass buttons and white waistcoat; dark background. Pastel on paper,  $10\frac{3}{4} \times 8\frac{1}{2}$  in. (oval).

Inscribed on the back with the name of the subject and signature of the painter L. VASLET PIN<sup>T</sup> OXON JUNE 1796.<sup>1</sup>

Oxford Exhibition of Historical Portraits, 1906, No. 198\*.

(*Warden's House.*)

45

## EDWARD DENISON

*Henry William Pickersgill.*

B. 1801; educated at Oriel College; Fellow of Merton College, 1826, and Vicar of St. Peter-in-the-East, Oxford; D.D. and Bishop of Salisbury, 1837; d. 1854.

Three-quarters length, standing slightly to r., the head turned slightly to l.; head rather bald, dark hair, and short whiskers;

<sup>1</sup> This inscription, recorded in 1906, has since been pasted over.

white stock and bands; rochet and black chimere; his r. hand gloved holds white glove, the l. his college cap; dark architectural background. Canvas  $63 \times 47\frac{1}{2}$  in.

Exhibited at the Royal Academy in 1838 as 'painted for Merton College Oxford'. (Hall.)

#### 46 SIR EDMUND WALKER HEAD

*Henry Weigall.*

B. 1805; educated at Oriel College; Fellow of Merton College, 1830; succeeded as eighth Baronet, 1838; Governor-General of Canada, 1854; K.C.B. 1860; D.C.L. 1862; d. 1868.

Three-quarters length, seated slightly to l.; head somewhat bald, scanty grey hair; collar and white shirt and white tie; brown fur coat over evening dress; badge of K.C.B. suspended from red ribbon round neck; arms on arms of chair, white gloves in his r. hand; dark green background. Canvas  $47 \times 37\frac{1}{2}$  in.

Painted for the College, and exhibited at the Royal Academy in 1866.<sup>1</sup>

Exhibition of National Portraits, 1867, No. 458. (Hall.)

#### 47 P. E. F. SMYTHE, VISCOUNT STRANGFORD

(PLATE VI).

*A. Glasgow.*

B. 1826; Postmaster of Merton College, 1843; attached to the Embassy at Constantinople, 1845-58; succeeded as eighth Viscount, 1857; oriental philologist and journalist; d. 1869.

Bust, facing the spectator, the head turned three-quarters to r.; light brown hair, long moustache and beard; white shirt; dark clothes; signed and dated below to l. A. GLASGOW 1869. Canvas, oval,  $26 \times 20\frac{1}{2}$  in. Posthumous portrait.

Bequeathed to the College by the widow of the subject, 1887.

(Hall.)

#### 48 JOHN COLERIDGE PATTERSON

*T. Woolner.*

B. 1827; educated at Balliol College; Fellow of Merton College, 1852; first missionary Bishop of Melanesia, 1861; murdered by natives on the island of Nukapu, 1871.

White marble medallion set in a square marble mural tablet carved with slender tropical trees, bust in low relief facing the spectator; thick hair, parted on the r. side: slight whiskers; stock and

<sup>1</sup> Said by Dr. Henderson to have been presented by Old Mertonians in commemoration of the Sexcentenary Festival of the College in 1864.



collar; clerical coat. 19 inches in diameter. Below and forming part of the monument, a small whole length figure lying dead on a native boat; thick hair and beard; eyes closed; the shoulders, arms, and feet bare; a matting over the body; both hands clasped, holding a bunch of a long-leafed plant on his breast; signed T. WOOLNER 1875. Relief in white marble, 40 × 17 in., arched top. (*Ante-chapel.*)

#### 49 JAMES ROBERT HOPE-SCOTT

*George Richmond.*

B. 1812; educated at Christ Church; Fellow of Merton College, 1833; B.C.L. 1838 and D.C.L. 1843; Parliamentary barrister; Benefactor to the College; d. 1873.

Bust, slightly to l., the head facing the spectator; curly hair and slight whiskers; white neckcloth; top coat over frock coat and waistcoat; signed GEORGE RICHMOND DEL<sup>t</sup>. 1850. Crayon drawing on tinted paper,<sup>1</sup> 21 × 16 in. (*Common Room.*)

#### 50 SIR GEORGE HAMILTON SEYMOUR

B. 1797; Postmaster of Merton College; M.A. 1823; G.C.B. 1847; Ambassador to St. Petersburg, 1851; d. 1880.

Bust, three-quarters to l.; greyish hair; clean-shaven face; white collar and shirt; stock, and tie in a bow; dark coat; ribbon of the Order of the Bath across his breast under his coat; stars of the G.C.B. and Guelphic Order; reddish-brown background. Canvas, oval, 27 × 22 in.

Given to the College by the subject.<sup>2</sup>

(*Hall.*)

#### 51 ROBERT BULLOCK MARSHAM

*Henry Tamworth Wells.*

B. 1786; educated at Christ Church; Fellow of Merton College, 1811; D.C.L. and Warden, 1826; d. 1880.

Three-quarters length, seated three-quarters to l., the head almost in profile; grey hair and whiskers, upper lip and chin clean shaven; white stock, cuffs, collar, and white tie; cream coloured waistcoat; black eyeglass cords; D.C.L. scarlet gown over black coat; his r. hand rests on arm of chair, his l. on knee, ring on the fourth finger; college cap on carved woodwork in background. Canvas 49½ × 39½ in.

<sup>1</sup> Other portraits of the subject by G. Richmond are at Abbotsford (*D.N.B.*).

<sup>2</sup> B. W. Henderson, *Merton College*, p. 246.

Painted for the College, and exhibited at the Royal Academy in 1866.<sup>1</sup>

Engraved in mezzotint by Richard Isey in 1883. (Hall.)

52

## GEORGE ROLLESTON

B. 1829; scholar of Pembroke College; Fellow of his College, 1851; Linacre Professor of Physiology, 1860; d. 1881.

Bust, facing the spectator, the head turned three-quarters to r.; curly hair; clean-shaven face; turned-down collar; tie passed through a ring; gown over coat. Crayon drawing, slightly tinted paper,  $23 \times 18\frac{1}{2}$  in.

A very similar portrait, signed by W. E. Miller, and dated 1877, was given to Pembroke College by Goldwin Smith.

(Common Room.)

53

## FRANK ST. CLAIR GRIMWOOD

B. 1854; Postmaster of Merton College, 1872; M.A. 1885; entered the Indian Civil Service; d. on duty at Manipur Residency, 1891.

Circular bronze, low relief set in coloured mosaics within a mural monument of green marble; head in profile to l.; short hair; slight moustache.

The tablet is inscribed with the name and date of death, and the words, 'remembered with love and admiration by his Oxford Friends'.

(Ante-chapel.)

54

## GEORGE NOEL FREELING

*Lowes C. Dickinson.*

B. 1830(?); Postmaster of Merton College, 1848; Fellow, 1852; Chaplain, 1869; Vicar of Holywell, Oxford, 1871; Rural Dean, 1874; d. 1892.

Bust, facing the spectator, the head turned three-quarters to r.; grey hair and short whiskers; collar and white tie; buttoned up black coat; pincenez hanging on waistcoat; both hands on book, the r. forefinger between the leaves; signed L C D in monogram and dated 1892. Canvas  $30 \times 25$  in.

(Hall.)

<sup>1</sup> Said by Dr. Henderson, *Merton College*, p. 246, to have been presented by Old Mertonians in commemoration of the Sexcentenary Festival of the College in 1864.

55

## MANDELL CREIGHTON

*Sir Hubert von Herkomer.*

B. 1843 ; Postmaster of Merton College, 1862 ; Fellow and Tutor, 1866 ; Bishop of Peterborough, 1891, of London, 1897 ; d. 1901.

Three-quarters length, standing facing the spectator, the head turned three-quarters to l. ; gold skull-cap ; grey hair, moustache and beard ; spectacles ; white collar and rochet ; purple cassock ; gold and crimson embroidered cope ; his r. hand holds a book, his l. his pastoral staff ; crimson background ; shield of the arms of the see of London with a lion rampant, a mitre above ; signed and dated H. H. '99. Coloured enamel on metal,  $17\frac{1}{2} \times 9\frac{1}{2}$  in.

Given to the College by Sir John H. W. Schröder, head of the firm of Messrs. J. Henry Schröder & Co.

Exhibited at the Royal Academy in 1900.

*(Hall.)*

56

## GEORGE CHARLES BRODRICK

*William Carter.*

B. 1832 ; educated at Balliol College ; Fellow of Merton College, 1855 ; Warden, 1881 ; D.C.L. 1886 ; d. 1903.

Three-quarters length, seated three-quarters to l. ; grey hair and beard, the upper lip shaven ; white collar ; M.A. gown and hood over dark clothes ; both hands together on his knees, over a handkerchief ; signed below to r. WM. CARTER 1899. Canvas  $49\frac{1}{2} \times 39\frac{1}{2}$  in.

Given to the College by the subject.

*(Hall.)*

57

## THE SAME

*R. Macbeth.*

Three-quarters length, standing three-quarters to r. ; grey hair, greyish-brown beard, the upper lip shaven ; turned-down collar ; purplish tie passed through a ring ; black gown over buttoned-up frock coat ; the l. hand raised to breast, holding eyeglasses, the r. holds papers behind him ; to l. writing-table with writing materials and bookcase, to r. table on which lie more papers and his college cap ; grey wall background ; signed below to l. with initials R. M. and the date 1899. Canvas  $51 \times 40$  in.

This picture was painted by subscription for the College in 1898-9, but considered so unsatisfactory by the subject that it was replaced in the Hall by No. 56.

*(Warden's House.)*



58      HARDINGE STANLEY GIFFARD, EARL OF  
              HALSBURY

*W. Menzies, after John Collier.*

B. 1825; educated at Merton College; Hon. Fellow, 1903; F.R.S.; Lord Chancellor, 1885; High Steward of the University, 1896; d. 1922.

Three-quarters length, standing three-quarters to r.; long grey wig; slight grey whiskers; lace cravat and ruffles; scarlet and minever robes over black coat; reading a document held in both hands; architectural background, a carved pedestal on which is a seated statue supporting a shield of the royal arms to l. Canvas ? 50 x 40 in.

A copy from the original portrait by the Hon. John Collier, in the possession of the Benchers of the Inner Temple, given to the College by some of its old members.

The original portrait was exhibited at the Royal Academy in 1898.  
(*Hall.*)

LEWIS VASLET

Very little is known of the accomplished painter Lewis Vaslet. He exhibited at the Royal Academy from the house of 'Mr. Drybutts', Panton Square, York, in 1770 and 1771. In 1775 he had established himself at Bath, and sent up pictures thence between that year and 1782. But in a Bath Directory of 1792 the name not of Lewis, but of William, Vaslet, miniature painter, appears with an address in Walcot Street. No portraits by William Vaslet, however, have so far been identified. 'Mr. Vaslet, portrait painter', certainly Lewis, died at Bath, November 1808.<sup>1</sup>

The family of Vaslet was discussed a few years ago in an article on a portrait by Hogarth at Geneva by Mr. C. F. Hardy.<sup>2</sup> Lewis Vaslet, a refugee from France, who is described on his tombstone at Fulham as *Gallus gente Anglus lege atque animo*, was born about 1666, reached England, it is assumed, in the dispersion of 1686, and died in June 1731, aged 65. He was a schoolmaster, first probably in Westminster, latterly in Burlington House, Fulham, and published in 1730 a little volume on Latin quantities which he dedicated to the Marquess of Hartington, evidently his pupil.<sup>3</sup> This Lewis Vaslet was twice married. First to Miriam, the daughter of Claud Barachin, who died and

<sup>1</sup> In a list of artists resident in Bath given in a *Bath Guide* for 1784 is the name of 'Mr. Vaslett miniature painter, Alfred Street'. In 1805 Mr. Vaslett, miniature and portrait painter, was living in Caroline Buildings. I owe the date of his death to the kindness of my friend, Mr. W. T. Whitley.

<sup>2</sup> *Burlington Magazine*, vol. xvi, pp. 32 seq.

<sup>3</sup> William Cavendish, the fourth Duke of Devonshire, b. 1720, d. 1764.

was buried in the parish of St. Giles in the Fields in January 1704-5; secondly, very soon after this date, to Catherine Testard, who died at Fulham in April 1730, aged 56. She had two children, a son, Testard Lewis, who died, aged 25, in March 1730-1, and a daughter Catherine, successively the wife of John Nodes and Oliver Edwards. It is this Catherine Vaslet and her portrait by Hogarth who is the subject of Mr. Hardy's paper. She was sole executor and residuary legatee under her father's will,<sup>1</sup> and it is therefore very unlikely that she possessed a surviving brother of the name of Lewis. Nor is it possible that the painter Lewis could be, on account of age and dates, the son of the first marriage of the schoolmaster. Hence any relationship between these two men of the same name must be collateral.

Mr. Hardy, who has examined the available Huguenot sources,<sup>2</sup> is of opinion that the name was originally Vallette or Vallotte. With this clue we may conjecture that Louis and Henry Vallotte, who took the oaths of allegiance to William and Mary in Dublin, May 13, 1699, may be the schoolmaster Louis Vaslet and a possible brother. But no descendants<sup>3</sup> have so far been traced to connect them with the artist. But a William Valet or Vallet, a Frenchman, who flourished, according to Strutt's *Biographical Dictionary of Engravers* (ii. 375) in 1680, may some day be found to be of the family. He studied in Italy, and engraved pictures after the old masters. Strutt adds 'we have several portraits by him, some of them from drawings made by himself from the life and otherwise'.

<sup>1</sup> The dates of signing the will, May 18, 1731, and proving it, are confused by Mr. Hardy, p. 34.

<sup>2</sup> No Vaslet appears in the Returns of Aliens, Naturalizations, or elsewhere in the Records of the Huguenot Society. A brief notice of the schoolmaster is included in D. C. A. Agnew's *Exiles from France*, ii. 289.

<sup>3</sup> No one of the name appears in the printed parish registers of Dublin, nor in the Huguenot Society's records of Foreign Communities in Ireland.

## IV

### PORTRAITS IN EXETER COLLEGE

#### I WALTER OF STAPELDON

*Rev. Matthew William Peters.*

B. 1261 ; Bishop of Exeter, 1307 ; Lord High Treasurer, 1314 ;  
Founder of Exeter College under the name of Stapeldon Hall ;  
d. 1326.

Whole length, standing facing the spectator, the head three-quarters to l. ; brown hair falling to shoulders ; clean-shaven face ; white alb lace edged, over long trained chimere ; white fur cape lined with dark grey silk on his shoulders ; his l. hand holds a black biretta, the r. rests on a book standing on a table to l., on which also are his jewelled mitre and more books ; bundles of MS. are scattered on the floor ; to r. a large crimson chair, a balustrade and column ; dark mulberry-coloured curtain and sky background. Inscribed below, GULIELMUS PETERS, ACADEMIAE REGIAE AD ARTES PROMOVENDAS INSTITUTAE SOCIUS, NECNON HUIUS COLLEGII SUP. ORD., PINXIT DEDITQUE, 1780. Canvas c. 120 x 93 in.

Presented by the Painter in 1780.<sup>1</sup>

*(Gallery of Hall.)*

#### 2

#### THE SAME

Half length standing three-quarters to r. ; jewelled mitre, long auburn hair to shoulders ; clean-shaven face ; brown embroidered cope over alb with wide sleeves lined with white, inner white sleeve seen at wrist ; the r. hand raised in the act of blessing, the l. holding crozier, turned out. Canvas 47 x 35 in. *(Hall.)*

#### 3

#### THE SAME

Small version of the same picture. 9 x 7½ in. *(Common Room.)*

<sup>1</sup> The drapery and costume of this picture are copied from the whole length portrait of Bossuet by Hyacinthe Rigaud, which has been in the Louvre Collection since 1821.





SIR WILLIAM PETRE

*Exeter College No. 4*



GEORGE HAKEWILL

*Exeter College No. 10*



4 (PLATE VIII). SIR WILLIAM PETRE

B. 1506 ; educated at Exeter College ; Fellow of All Souls, 1523 ; D.C.L. 1532 ; knighted and appointed Secretary of State, 1543 ; visited the University as royal commissioner, 1549 ; benefactor to Exeter College ; d. 1572.

Half-length, seated to l. in a large red chair ; black and red cap ; brown moustache and short beard ; very narrow white ruff and ruffles ; black dress and gown lined with fur ; both hands, his r. holding gloves, rest on a red cushion before him ; badge of Chancellor of the Order of the Garter round neck ; green curtain background ; shield of arms above to l. ; inscribed to r. ANNO DOMINI 1567 ET AN<sup>o</sup> ETATIS SUÆ 61. Panel 36 × 28 in.

Oxford Exhibition of Historical Portraits, 1904, No. 46. (*Hall.*)

5 THE SAME

Three-quarters length, seated to l. ; dark hair ; beard and small moustache ; very small close ruff and ruffles ; black fur-lined gown ; badge of the Order of the Garter hanging round his neck ; both hands on a table before him, gloves in his r. ; dark background. Canvas 34 × 29 in.

Painted and presented to the College by William Holwell Carr in 1785.<sup>1</sup> (*Upper Common Room.*)

6 JOHN PERYAM

B. c. 1540 ; Merchant and Alderman of Exeter ; commemorated in his buildings called Peryam's Mansions in the College ; benefactor ; d. 1616.

Half length, standing slightly to l. ; high black cap over black coif ; grey moustache and tuft on chin ; white close-pleated ruff and ruffles ; scarlet gown lined with brown fur over black dress ; his l. hand before him ; dark background ; shield of arms above to r. ; inscribed above to l. ANNO DOM. 1616 AETATIS SUÆ 76. Canvas 29 $\frac{1}{4}$  × 24 in.

Oxford Exhibition of Historical Portraits, 1904, No. 122. (*Hall.*)

7 SIR JOHN ACLAND

Son of John Acland of Acland Landkey, Devon ; M.P. for Saltash, 1586, for Devon, 1607 ; knighted, 1604 ; benefactor to Exeter City and Exeter College ; d. 1620.

Bust, three-quarters to l. ; grey hair and tuft on chin ; small

<sup>1</sup> C. W. Boase, *Registrum*, clvi and 271.



turned-down collar ; in plate armour ; dark background. Canvas  $29\frac{1}{2} \times 24\frac{1}{2}$  in.

Gutch gives<sup>1</sup> an inscription on this portrait, 'Johannes Acland Eq. Aur. Aulam condidit A.D. 1618'.

This portrait was No. 40 in the Oxford Exhibition of Historical Portraits, 1905, where it was described as representing another Sir John Acland, who died in 1647. But the benefactor was dead in 1631, when John Prideaux mentioned his gifts to the College in a letter to Laud.<sup>2</sup> The portrait can scarcely be contemporary with the subject who must have been born about 1560. The costume appears to date it about 1640-50. (*Hall.*)

### 8 (PLATE X). WILLIAM NOYE

B. 1577 ; entered Exeter College, 1593 ; member of Lincoln's Inn, 1594 ; called to the Bar, 1602 ; Attorney-General, 1631 ; d. 1634.

Bust, three-quarters to l. ; brown hair, moustache, and peaked beard ; lace-edged falling ruff ; black dress slashed with white ; dark background ; painted in an oval spandrel. Canvas  $29 \times 24\frac{1}{2}$  in. (oval).

A drawing from a similar portrait is in the Sutherland Collection, inscribed 'from an original by C. Janson in the possession of the Rev. Cooper Wylliams at Kingston in Kent'.

Exhibition of National Portraits, 1866.

Oxford Exhibition of Historical Portraits, 1905, No. 25. (*Hall.*)

### 9 KING CHARLES I 1600-49

Benefactor to the College.

Bust, three-quarters to r. ; long dark hair falling over shoulders ; brown moustache and pointed beard ; small white falling collar ; in armour ; dark background. Canvas  $29\frac{1}{2} \times 24$  in.

Copy after a frequent type of portrait by Van Dyck. (*Hall.*)

### 10 (PLATE VIII). GEORGE HAKEWILL

B. 1578 ; entered St. Alban Hall, 1595 ; Fellow of Exeter College, 1596 ; D.D. 1611 ; Chaplain to Charles, Prince of Wales, 1612 ; Rector of his College, 1642 ; Builder of the Chapel ; d. 1649.

Half length, three-quarters to r. ; dark hair ; brown moustache and beard ; pleated ruff, turned-back cuffs ; black and scarlet

<sup>1</sup> Wood's *Colleges and Halls*, Append.

<sup>2</sup> *State Papers, Calendar*, 1631, p. 508.

D.D. gown; his r. hand holds his scarf on his l. side; shield of arms above to l.; brown background; painted in an oval spandrel. Panel  $22\frac{1}{2} \times 17\frac{1}{2}$  in.

Bequeathed by the subject, 1649, for the Chapel.

Engraved by E. Harding in the *Biographical Mirrour* as 'from the original Picture in the Chappell of Exeter College, 1796'.<sup>1</sup>

Oxford Exhibition of Historical Portraits, 1905, No. 47.

(*Old Bursary.*)

## II

## THE SAME

Half length to r.; dark hair; brown beard and moustache; pleated ruff; black and scarlet D.D. gown; his r. hand holds his scarf to his l. side; shield of arms above to r. Canvas  $29 \times 24$  in.

(*Hall.*)

## 12

## JOHN PRIDEAUX

B. 1578; poor scholar of Exeter College, 1596; Fellow, 1601; M.A. 1603; D.D. and Rector, 1612-42; Regius Professor of Divinity, 1615; Bishop of Worcester, 1641-6; d. 1650.

Three-quarters length, seated three-quarters to l.; grey moustache and peaked beard; black skull-cap; narrow pleated ruff; black dress; his l. hand rests on the arm of his chair, his r. holds a pen with which he is writing in a book on a desk to l.; dark background, with bookcase to l.; shield of arms above to r. Canvas  $42 \times 35$  in.

Copied by J. Smith<sup>2</sup> from a picture at Laycock Abbey, and placed in the Hall in 1832.

An engraving is marked 'from an original picture painted when he was Rector of Exeter College, Oxford'; another copy is at Christ Church, No. 64.

Oxford Exhibition of Historical Portraits, 1905, No. 49. (*Hall.*)

## 13

## JOHN SELDEN

B. 1584; called to the Bar from the Inner Temple, 1612; Bencher, 1633; University Burgess in the Long Parliament; a great scholar and prolific writer; benefactor to the Bodleian Library; d. 1654.

Bust, three-quarters to l.; dark hair falling to shoulders; clean-shaven face; falling collar; black dress; warm grey background. Canvas  $28\frac{1}{2} \times 24$  in.

Oxford Exhibition of Historical Portraits, 1905, No. 53. (*Hall.*)

<sup>1</sup> Ingram states that it hung at the east end of the south aisle.

<sup>2</sup> C. W. Boase, *Registrum*, 1894, p. clvi.

## 14 UNKNOWN MAN

Bust, three-quarters to l.; fair hair falling to neck; slight moustache and tuft on chin; long white bands; black dress; dark background. Canvas  $29 \times 24$  in.

Oxford Exhibition of Historical Portraits, 1905, No. 119.

The identity of this engaging portrait has not been traced. It is not unlike later portraits of Gideon Harvey, who matriculated at Exeter College in 1655, and became physician to Charles II. But there is not similarity enough to warrant an identification.

The subject might also be sought among those young members of the College who lie buried in the Chapel, such as were Richard Waye of Bideford, who died at about 20 in 1676, or John Symes, *armiger*, of Berwick in Somerset, born August 26, 1667, and died, a Fellow Commoner, July 4, 1687, to whom his mother, a Horner of Mells Court, put up a long inscription on the south wall. (Hall.)

## 15 GEORGE HALL

B. 1613; entered Exeter College, 1628; Fellow, 1632; M.A. 1634; Royal Chaplain and Canon of Windsor, 1660; Bishop of Chester, 1662; benefactor to Exeter College; d. 1668.

Bust, three-quarters to l.; dark hair falling to neck; clean-shaven face; black skull-cap; square bands; white rochet; black scarf; brown background. Canvas  $29 \times 24\frac{1}{2}$  in.

Oxford Exhibition of Historical Portraits, 1905, No. 111.

(Hall.)

## 16 (PLATE IX). SIR WILLIAM MORICE

B. 1602; educated at Exeter College: B.A. 1622; Secretary of State, 1660-8; knighted, 1660; visited Oxford, 1665; d. 1676.

Bust, three-quarters to l.; grey periwig falling over shoulders; clean-shaven face; deep square lace-edged collar; red dress, trimmed with gold lace; warm grey background; painted in an oval spandrel. Canvas  $29 \times 24$  in.

Engraved by Houbraken, 1747.

Oxford Exhibition of Historical Portraits, 1905, No. 117. (Hall.)

## 17 ANTHONY ASHLEY COOPER, EARL OF SHAFTESBURY

*Copy after John Greenhill.*

B. 1621; entered Exeter College, 1637; Chancellor of the Exchequer, 1661; created Earl of Shaftesbury; Lord Chancellor, 1672; visited Oxford, 1666 and 1681; d. 1683.



Three-quarters length, seated three-quarters to l.; brown periwig falling over shoulders; clean-shaven face; lace bands and ruffles; brown and gold robes as Chancellor; his l. hand rests on the arm of his chair, his r. holding gloves lies beside the purse on a table to l.; dark architectural and curtain background. Canvas  $49 \times 39$  in.

Copy by J. Smith made in 1834<sup>1</sup> from a picture at the Charterhouse, London, which was engraved by A. Blooteling in 1673. Oxford Exhibition of Historical Portraits, 1905, No. 147. (*Hall.*)

# 18 SIR JOHN MAYNARD.

B. 1602; educated at Exeter College; called to the Bar, 1626; Solicitor-General, 1658; knighted, 1660; Lord Commissioner of the Great Seal, 1689; benefactor to Exeter College; d. 1690. Bust, three-quarters to r.; dark hair; clean-shaven face; black cap over white coif; square bands; red cape; dark background; painted in an oval spandrel. Canvas  $29 \times 24$  in.

A similar picture is in the National Portrait Gallery.

In the Sutherland Collection is a drawing by S. Harding of a similar picture in the possession of Edward Taylor, Esq., M.P., at Bifrons, Kent. It was engraved in 1815, and published by Jeffrey.

South Kensington Exhibition of National Portraits, 1866, No. 697. Oxford Exhibition of Historical Portraits, 1905, No. 166. (*Hall.*)

# 19 THE SAME.<sup>2</sup>

*B. M. Tait after John Hoskins.*

Bust, slightly to r., the head turned a little towards the spectator, black cap over white coif; fair hair into neck; slight moustache and tuft on chin; wide square collar; black buttoned dress; behind sky, and landscape with trees to r.; water-colour miniature on paper  $2\frac{5}{8} \times 2\frac{1}{4}$  in.

At the back is the following inscription: 'Sir John Maynard King's Sergeant 1602 to 1690, by B. M. Tait from the original

<sup>1</sup> C. W. Boase, *Registrum*, clvi. A similar signed portrait is at St. Giles' House, Salisbury; other copies are enumerated by Mr. C. C. Baker, *Lely and the Stuart Portrait Painters*, ii, p. 11.

<sup>2</sup> Another portrait, a whole length, is mentioned in Walpole's *Anecdotes*, from Vertue's Note-book, B.M. Add. MS. 23069, fol. 21. It is there said that the figure holds a paper in his hand whereon is writ 'de Critz 1657'. This is the only signed portrait by this painter so far known. It was at the time of Vertue's writing in the possession of the Countess of Stamford, granddaughter of the judge. The present Earl of Stamford has kindly made researches in the collections in the possession of his family, but without finding De Critz's picture.

miniature by John Hoskins in [the] possession of Mr. J. Pierpoint (*sic*) Morgan copied by permission of Dr. G. C. Williamson for Mr. Morgan's executors.' Presented to Exeter College by W. H. Quarrell, M.A., F.S.A. 1917.

The original, once in the collection of Horace Walpole at Strawberry Hill, is signed I. H., dated 1657, and bears the name of the subject on the back. (*Upper Common Room.*)

20

## ELIZABETH SHIERS

B. 1634(?); wife of Robert Shiers, of Slyfield Manor, Surrey, and the Middle Temple, who died 1668; their son, George, was created a Baronet, 1684, and died, unmarried, 1685, making his mother his chief heir; benefactress to Lincoln and Jesus Colleges, and, especially, to Exeter College; d. 1700.

Bust, three-quarters to l.; fair hair in curls on either side of face; low-necked blue dress slashed with white and trimmed with pearls; dark background; painted in an oval spandrel. Canvas  $29 \times 24\frac{1}{2}$  in.

Oxford Exhibition of Historical Portraits, 1905, No. 181. (*Hall.*)

21

## GEORGE BULL

B. 1634; educated at Exeter College; Prebendary of Gloucester, 1678; Archdeacon of Llandaff, 1686; Bishop of St. Davids, 1705; d. 1710.

Bust, slightly to l.; grey periwig falling to shoulders; clean-shaven face; bands; black dress; dark background; inscribed *AETIS SUAE 66. 1700.* Canvas  $29 \times 24\frac{1}{2}$  in.

A very similar head was engraved by Van der Gucht.

Exhibition of National Portraits, 1867, No. 70. (*Hall.*)

## 22 (PLATE XI). NARCISSUS MARSH

B. 1638; entered Magdalen College, 1655; Fellow of Exeter, 1658; D.D. 1671; Principal of St. Alban's Hall, 1673; Provost of Trinity College, Dublin, 1679; Archbishop of Cashel, 1691, of Dublin, 1693, of Armagh, 1703; d. 1713.

Whole length, in a high-backed chair on a dais, nearly in profile to r., the head turned three-quarters towards the spectator; dark-grey wig; clean-shaven face; square bands; rochet and black chimere; his l. hand on open volume on a red-covered table to r., his r. on arm of his chair; below to r. a paper with an inscription and the date 1704; dark background. Canvas  $91 \times 55\frac{1}{2}$  in.

The frame is inscribed 'Narcicus Marsh S. T. P., archiepiscopus Armachanus totius Hiberniae primus et metropolitanus nuper hujus Coll. Socius. Anno Dom. 1704'. (Hall.)

### 23 LUKE MILBOURNE

B. 1649; educated at Pembroke Hall, Cambridge; Rector of St. Ethelburga's, London, 1704; a follower of Sacheverell and a poet; a writer chiefly on religious subjects; d. 1720.

Bust, three-quarters to l.; long fair hair to shoulders; clean-shaven face; square bands; black gown; painted in an oval spandrel. Canvas 29 × 24 in. (Hall.)

### 24 HUGH SHORTRUDGE

B. c. 1652; entered Exeter College, 1669; B.A. 1672; D.D. 1702; Rector of Fetcham, Surrey; executor to Mrs. Elizabeth Shiers, and benefactor; d. 1720.

Bust, slightly to r.; long fair wig over shoulders; clean-shaven face; deep square bands; dark dress. Canvas, oval, 29 × 24 in. (Hall.)

### 25 JOHN CONYBEARE

B. 1692; entered Exeter College, 1708; Fellow, 1710; D.D. 1729; Rector of Exeter, 1730; Dean of Christ Church, 1733; Bishop of Bristol, 1750; d. 1755.

Half length, standing three-quarters to l.; short white wig; clean-shaven face; bands; rochet and black scarf. Canvas 29½ × 24½ in.

A similar head is in Christ Church.

Engraved as a private plate.<sup>1</sup> (Hall.)

### 26 THOMAS SECKER

*Copy after Thomas Hudson.*

B. 1693; entered Exeter College, 1721; D.C.L. 1733; Bishop of Bristol, 1734, of Oxford, 1737; Dean of St. Paul's, 1750; Archbishop of Canterbury, 1758; d. 1768.

Bust, slightly to r.; white wig; clean-shaven face; bands; white rochet; black chimere and scarf; warm grey background; painted in an oval spandrel. Canvas 28 × 23½ in.

Copy from a picture in the vestry of St. James's Church, Piccadilly. Engraved by J. McArdell.

Oxford Exhibition of Historical Portraits, 1906, No. 70. (Hall.)

<sup>1</sup> Wellesley Collection, with the Hope Collection, under Christ Church.



27

## FRANCIS WEBBER

B. c. 1707; entered Exeter College, 1725; Fellow, 1728; D.D. and Rector, 1750; Dean of Hereford, 1756; d. 1771.

Bust, slightly to r.; bushy white wig; clean-shaven face; bands; black gown over black clothes; painted in an oval spandrel; dark greyish background. Canvas  $29\frac{1}{2} \times 24\frac{1}{4}$  in. (Hall.)

28 (PLATE IX). BENJAMIN KENNICOTT

B. 1718; servitor at Wadham College, 1744; Fellow of Exeter College, 1747; M.A. 1750; D.D. 1761; Radcliffe Librarian, 1767; Canon of Christ Church, 1770; d. 1783.

Bust, three-quarters to r.; white bushy wig; clean-shaven face; square bands; black gown and scarf; brown background; painted in an oval spandrel. Canvas  $29 \times 24$  in.

Oxford Exhibition of Historical Portraits, 1906, No. 107. (Hall.)

29

## THOMAS BRAY

B. 1706 (?); Fellow, 1731; Rector, 1771; a benefactor to the College; d. 1785.

Three-quarters length, seated three-quarters to l.; bushy grey wig; clean-shaven face; bands and black gown over black cassock; on a table to r. a paper inscribed LIBRARY OF EXETER COLLEGE; crimson curtain background, with a view of Exeter College to l. Canvas  $49\frac{1}{2} \times 39$  in. (Hall.)

30

## THOMAS STINTON

B. 1747; entered Exeter College, 1765; Fellow, 1767; B.A. 1770; D.D. and Rector, 1785; Vicar of Great Carlton, Lincolnshire, 1776; Prebendary of St. Paul's, 1795; d. 1797.

Bust, three-quarters to r.; white bushy wig; clean-shaven face; bands; black dress; architectural and curtain background, sky through opening to r. Canvas  $29 \times 24\frac{1}{2}$  in.

Oxford Exhibition of Historical Portraits, 1906, No. 139. (Hall.)

31

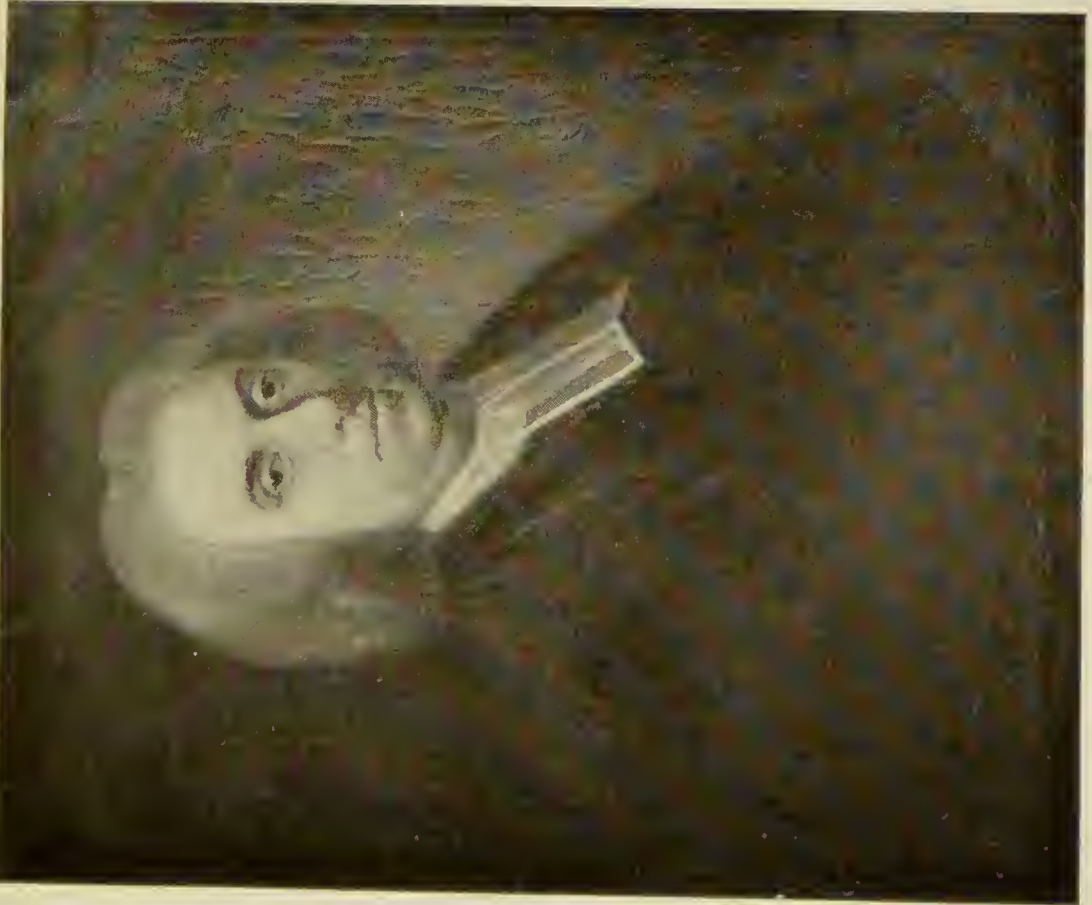
## HENRY RICHARDS

B. 1747; entered Exeter College, 1763; Fellow, 1767; D.D. and Rector, 1797; benefactor to the College; d. 1807.

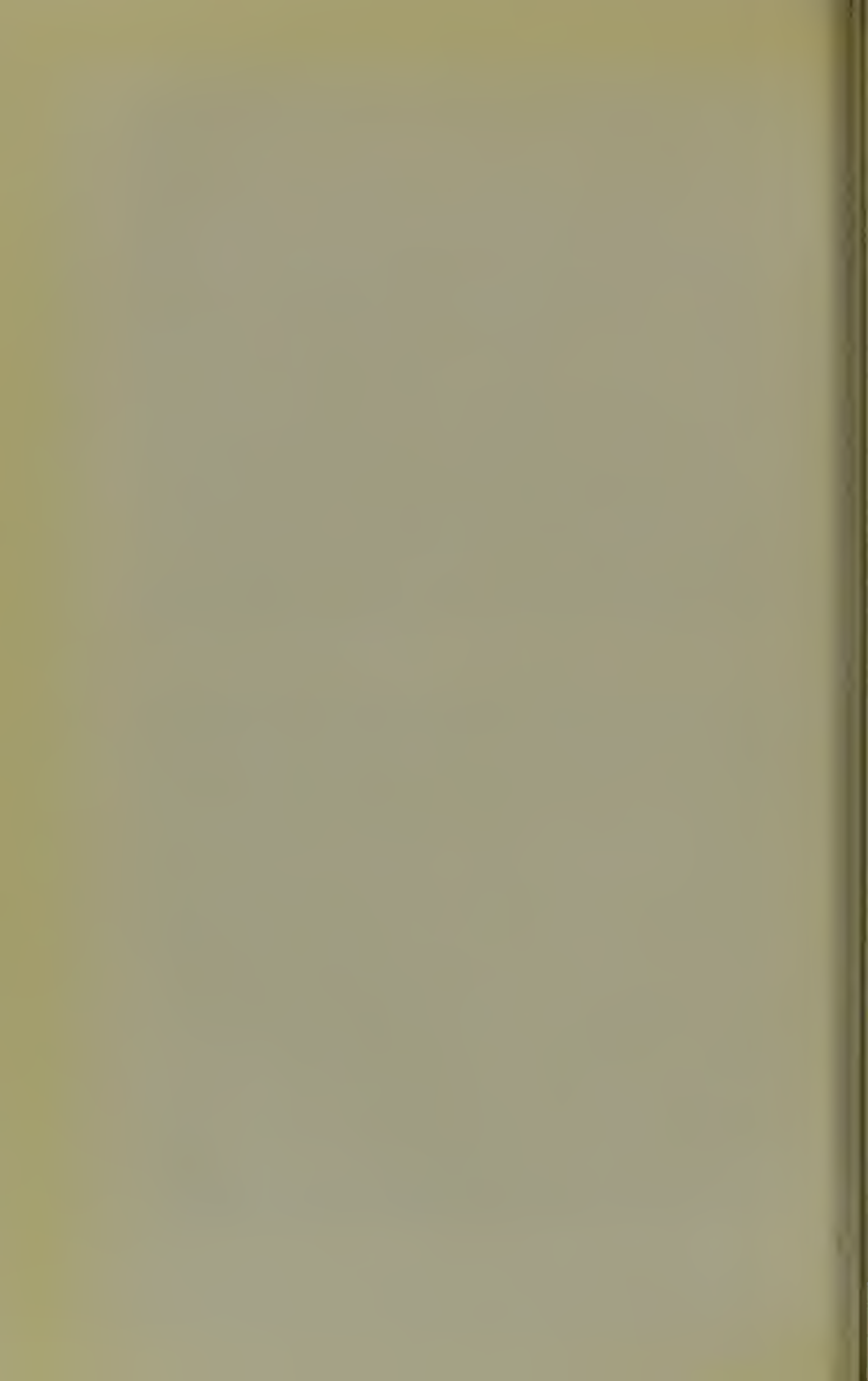
Three-quarters length, seated to r.; short white wig, curled over the ears; clean-shaven face; bands; full-dress D.D. gown and scarf over cassock; his l. hand rests on a green-covered table beside a book, a bundle of papers and a letter addressed to THE



SIR WILLIAM MORICE  
*Exeter College No. 16*



BENJAMIN KENNICOTT  
*Exeter College No. 28*





REV DR RICHARDS, VICE-CHANCELLOR OF THE UNIVERSITY OF OXFORD, his r. arm is on the arm of his chair; red curtain background, a view of the quadrangle of Exeter College to r. Canvas  $49 \times 39$  in. Painted in 1806-7. (Hall.)

- 32 JOHN COLE *John Opie.*  
 B. 1758; entered Exeter College, 1775; Fellow, 1778; B.A. 1783; D.D. 1800; Rector, 1808; d. 1819.  
 Bust, three-quarters to l.; powdered hair; clean-shaven face; slight whiskers; white neckcloth; black coat; red curtain background. Canvas  $27 \times 23$  in.  
 Presented to the College by the nephew of the subject, John Griffith Cole, Fellow, 1825-39.<sup>1</sup>  
 Oxford Exhibition of Historical Portraits, 1906, No. 171. (Hall.)

- 33 STEPHEN WESTON  
 B. 1747; entered Exeter College, 1764; M.A. 1770; B.D. 1782; F.R.S. 1792; F.S.A. 1794; a classical and oriental scholar and philologist; d. 1830.  
 Three-quarters length, standing three-quarters to r.; brown hair; clean-shaven face; Vandyck dress of dark red satin; black satin cloak; his r. hand rests on his hip, his l. elbow on a pedestal to r., the hand supporting his head; dark background. Canvas  $54\frac{1}{2} \times 38\frac{1}{2}$  in.  
 Engraved by Harding, 1794, with the date 'painted at Rome, 1775'; by Freeman, 1808, as the work of Sir Joshua Reynolds, who was not, however, in Rome after 1752.  
 Oxford Exhibition of Historical Portraits, 1906, No. 192.  
 (Gallery of Hall.)

- 34 WILLIAM HOLWELL CARR *Lewis Vaslet.*<sup>2</sup>  
 B. 1758; entered Exeter College, 1776; Fellow, 1778; B.A. 1783; B.D. 1790; Vicar of Menheniot, 1792; an amateur landscape painter, exhibited at the Royal Academy, 1797-1820; benefactor to the National Gallery; d. 1830.  
 Bust, three-quarters to l.; powdered hair; clean-shaven face; white

<sup>1</sup> J. Rogers, *Opie and his Works*, 85.

<sup>2</sup> See for other portraits by Vaslet the collection of the Warden of Merton, and a note at the end of that section.

cravat; black gown over grey coat; white waistcoat; grey background. Pastel on paper,  $7\frac{3}{4} \times 6$  in. (oval).  
Signed on the back L. VASLET OF BATH FECIT OXON 1790.  
On a paper is written:

‘A STRONG LIKENESS’.

‘W. Holwell, sometime a fellow of Exeter College viz. from the year — to —; entered into Holy Orders, instituted to the living of Menheniot Cornwall, married a daughter of the Earl of Errol and changed his name to Carr. He died A. D. 1830.’

Formerly in the Rector’s House.

Oxford Exhibition of Historical Portraits, 1906, No. 174\*.

(Upper Common Room.)

## 35

## JOSEPH ROSDEW

B. 1768; entered Exeter College, 1786; Fellow, 1792; B.D. 1804; Vicar of South Newington, 1808; Rector of Bushey, Herts.; d. 1835.

Bust, in profile to r.; short curly hair; clean-shaven face; white collar, stock, and frilled shirt; high-collared black coat buttoned down the front. Silhouette, black paint on a white plaque,  $3\frac{3}{8} \times 2\frac{5}{8}$  in.

Inscribed on the back ‘Rev. Joseph Rosedew, Fellow of Exeter College, 1822’.

(Common Room.)

## 36

## JOHN COLLIER JONES

*Thomas Phillips.*

B. 1770; entered Exeter College, 1788; Fellow, 1792; D.D. and Rector, 1819; d. 1838.

Three-quarters length, standing three-quarters to r., the head facing the spectator; dark curly hair; clean-shaven face; bands; full-dress black and scarlet D.D. gown and scarf; his l. hand holds college cap, his r. a document rolled up, from which hangs a large red seal attached with black ribbon; curtain and architectural background. Canvas  $56 \times 43\frac{1}{2}$  in.

Exhibited at the Royal Academy in 1833.

Engraved by Samuel Cousins in 1834.

(Hall.)

## 37 (PLATE X). STEPHEN PETER RIGAUD

B. 1774; entered Exeter College, 1791; Fellow, 1794; Savilian Professor of Geometry, 1810, of Astronomy, and Radcliffe Observer, 1827; d. 1839.

Bust, profile to l.; short brushed-up hair; clean-shaven face; white



WILLIAM NOYE  
*Exeter College No. 8*



STEPHEN PETER RIGAUD  
*Exeter College No. 37*





neckcloth and frilled shirt; high-collared black coat. Silhouette, black paint on white plaque,  $3\frac{1}{4} \times 2\frac{3}{4}$  in.

Inscribed on the back 'Stephen Peter Rigaud, late Fellow of Exeter College, Oxford, 1822'. (*Common Room.*)

### 38 THOMAS REYNOLDS MORETON, EARL OF DUCIE

*Copy from George Romney.*

B. 1775; entered Exeter College, 1792; M.A. 1797; succeeded as fourth Baron Ducie, 1808; created an Earl, 1837; d. 1840.

Bust, facing the spectator, the head turned slightly to r.; powdered hair; youthful face; white neckcloth; light bluish-green gown, trimmed with gold lace, over black dress; dark clouded sky background; inscribed THE HON<sup>BLE</sup> THOMAS MORETON 1797. Canvas  $29 \times 23$  in.

Inscribed on the back COPY FROM MR. ROMNEY'S PICT. BY THEOPH. CLARKE. He was A.R.A., and exhibited between 1795 and 1810.

The payment of twenty guineas for the original occurs in Romney's accounts for 1794. It measures  $35 \times 27$  in. and shows the hands.

It was sold in the collection of Lady Michelham at Strawberry Hill, May 1923, lot 661.

Oxford Exhibition of Historical Portraits, 1906, No. 199. (*Hall.*)

### 39 GEORGE PARKER, EARL OF MACCLESFIELD

*George Romney.*

B. 1755; entered Exeter College, 1773; D.C.L. 1797; M.P. for Woodstock, 1777-84, for Minehead, 1790-5; succeeded as fourth Earl, 1795; d. 1842.

Bust, three-quarters to l.; fair hair in queue; youthful face; white neckcloth and square bands; light bluish-green gown, trimmed with gold lace, over brown coat; dark clouded sky background. Canvas  $27 \times 20\frac{1}{2}$  in.

Painted 1776-7. The payment of eighteen guineas for this picture appears in the painter's accounts for 1776.

On the frame is an inscription recording the gift of the picture by the subject to Thomas Bray, Rector of the College, 1777.

Oxford Exhibition of Historical Portraits, 1906, No. 200\*.

### 40 JOSEPH LOSCOMBE RICHARDS

*After George Richmond.*

B. 1798; entered Exeter College, 1815; Fellow, 1818; D.D. and Rector, 1838; Chaplain to the Prince Consort; benefactor to the College; d. 1854.

Bust, facing the spectator; rather bald; grey hair at the sides; slight whiskers; high collar, stock, and bands; black gown over black cassock. Canvas  $29\frac{1}{2} \times 24\frac{1}{2}$  in.

Engraved by F. Holl after George Richmond. (Hall.)

41

## SIR CHARLES LYELL

*After Lowes C. Dickinson.*

B. 1797; entered Exeter College, 1816; M.A. 1821; F.R.S. 1826; Professor of Geology at King's College, London, 1831; created a Baronet, 1864; d. 1875.

Three-quarters length, seated facing the spectator, the head turned three-quarters to l.; head rather bald; white hair and whiskers; black stock; white collar and shirt; buff waistcoat; grey coat over dark clothes; eyeglass on black ribbon round neck; his hand clasped before him, the elbows on arms of chair. Canvas  $47\frac{1}{2} \times 35\frac{1}{2}$  in.

Copy of a portrait by Lowes C. Dickinson, which was exhibited in the Royal Academy in 1870.<sup>1</sup> (Hall.)

42

## SIR JOHN TAYLOR COLERIDGE

*H. W. Pickersgill.*

B. 1790; Scholar of Corpus Christi College, 1809; Fellow of Exeter College, 1812; Recorder of Exeter, 1832; Judge of the King's Bench, 1835; D.C.L. 1852; d. 1876.

Half length, seated slightly to r.; long grey wig over shoulders; clean-shaven face; bands; scarlet and minever judge's robes; his r. hand, raised, holds a paper. Canvas  $35\frac{1}{2} \times 27$  in.

Painted in 1835.<sup>1</sup> (Hall.)

43

## JOHN PRIDEAUX LIGHTFOOT

*George Richmond.*

B. 1803; entered Exeter College, 1820; Fellow, 1824; D.D. and Rector, 1854; d. 1887.

Bust, to r., the head turned towards the spectator; grey hair and whiskers; white collar, shirt, and tie; gown, dark coat; signed and dated below to l. GEO. RICHMOND 1860. Crayon on brown paper, touched with white,  $23\frac{1}{2} \times 17\frac{1}{2}$  in.

Engraved by Francis Holl in 1861. (Upper Common Room.)

<sup>1</sup> C. W. Boase, *Registrum*, clvi.





NARCISSUS MARSH  
*Exeter College No. 22*



SIR EDWIN RAY LANKESTER by the Hon. J. COLLIER  
*Exeter College No. 45*



WILLIAM WALROND JACKSON

B. 1838; entered Balliol College, 1856; Fellow of Exeter, 1863; Rector, 1887-1913.

Bust, facing the spectator; grey hair and short whiskers; collar and bands; full-dress black and scarlet D.D. gown and scarf over black clothes; signed and dated above to l. H. HARRIS BROWN 1899; dark background. Canvas 29 x 24 in. (Hall.)

SIR EDWIN RAY LANKESTER

*The Hon. John Collier.*

B. 1847; educated at Downing College, Cambridge, and Christ Church; Fellow, 1872; F.R.S. 1874; Professor of Zoology, 1891, and Fellow of Merton; Hon. Fellow of Exeter, 1889.

Three-quarters length, slightly to l., leaning forward at a reading-desk; dark hair streaked with grey; clean-shaven face; white collar and shirt, blue tie; dark clothes; his r. arm rests on a volume entitled QUART. JOURN. MICROS. SCI. NO. LXXXIX N.S. JAN. 1883, a piece of white chalk in his hand, the left hand in his pocket; specimens of crustaceae on table; behind to r. is a black board displaying diagrams drawn in chalk; signed and dated to r. JOHN COLLIER 1904. Canvas c.  $52 \times 39\frac{1}{2}$  in.

Exhibited at the Royal Academy, 1904. (Hall.)

SIR HARRY TRELAWNEY EVE

*Edward Clegg Wilkinson.*

B. 1856; entered Exeter College; Q.C. 1895; J.P. for the County of Devon, 1903; Judge of the Chancery Division of the High Court, 1907.

Three-quarters length, seated facing the spectator ; long white wig ; clean-shaven face ; bands ; minever and scarlet judge's robes ; black sash ; his r. hand clasps the end of the arm of his chair, his l., closed, rests on his knee ; plain dark brown background ; above to l. signed CLEGG WILKINSON. Canvas *c.* 50 x 40 in.

Presented by Sir Harry and Lady Eve. (Hall.)

## LEWIS RICHARD FARNELL

*J. St. H. Lander.*

B. 1856; Scholar of Exeter; Fellow, 1880; Sub-Rector, 1884; University Lecturer on Classical Archaeology; Rector, 1913; D.Litt.; Vice-Chancellor, 1920-23.



Bust, slightly to l.; thick grey hair; fair moustache; eyeglasses; white collar, tie, and bands; buff waistcoat; red D.Litt. Convocation habit over black gown; red hood showing crossing the bands; dark background; shields of arms of the University and Exeter College in each of the upper corners. Canvas  $29\frac{1}{2} \times 23\frac{1}{2}$  in.

Painted for the College in 1921.

(*Hall.*)

## V

### PORTRAITS IN ORIEL COLLEGE

#### I KING EDWARD II

*Thomas Hudson.*

B. 1284 ; succeeded, 1307 ; founded Oriel College in 1326 ; d. 1327. Whole length, seated facing the spectator, the head turned slightly to l. ; crowned ; brown hair, beard, and moustache ; cloth of gold mantle lined with ermine over pale blue robe ; white stockings and gold sandals ; sceptre in r. hand, the orb in the l. ; a book on a table to r. ; signed and dated lower left corner HUDSON PINXIT 1753. (Hall.)

#### 2 THE SAME

Head, plaster (?), facing the spectator ; crowned ; long hair, beard, and moustache.  
From the effigy<sup>1</sup> on his tomb in Gloucester Cathedral.  
(Library, over the entrance door.)

#### 3 SIR THOMAS MORE

*After Holbein.*

B. 1479 ; educated at Canterbury Hall ; knighted, 1521 ; Lord Chancellor, 1529 ; beheaded, 1535.  
Half length, seated, three-quarters to r. ; black cap ; short dark hair ; clean-shaven face ; black gown over red dress ; S.S. collar ; he holds with both hands a small book ; ring on first finger of his l. hand. Canvas 29 × 24½ in.  
Presented to St. Mary Hall in 1787 by Dr. Rawbone, Vice-Principal.  
(Rhodes Buildings, Mr. Clark's Room.)

#### 4 MARY QUEEN OF SCOTS

1542-87

Bust, slightly to l. ; lace cap over forehead ; close ruff, high gauze wings above shoulders ; ear-rings ; quilted white satin yoke, black

<sup>1</sup> The Wellesley Collection preserved in the Hope Room contains some full-sized drawings in pencil of this head 'finished on the spot' and signed 'Carter'.

bodice slashed with white; jewelled pendant, crucifix on a black ribbon hangs round her neck. Canvas  $21 \times 16\frac{1}{2}$  in.

A copy of the fancy portrait, Vol. I, No. 44, given to the Bodleian in 1806 by Alderman Fletcher, and stripped from the panel in 1838 to reveal the genuine sixteenth-century unnamed portrait now exhibited (No. 46). (*Provost's Lodgings.*)

## 5

ANTHONY BLENCOWE<sup>1</sup>

B. c. 1546; Fellow of Oriel College, 1563; Provost, 1572; Canon of Wells, 1566; D.C.L. 1586; benefactor to the College; d. 1618.

Three-quarters length, standing slightly to l.; black skull-cap; grey hair and moustache, short white beard; white pleated ruff; black dress; his r. hand holds a folded paper, his l. rests beside his high-crowned hat upon a table at his side; dark background; inscribed AETATIS SUAE 55 AN. DÑI, 1601. Panel  $34\frac{1}{2} \times 24\frac{1}{4}$  in.

Oxford Historical Portraits, 1904, No. 118.

(*Provost's Lodgings.*)

## 6

## SIR WALTER RALEIGH

*Herbert L. Smith.*

B. 1552; educated at Oriel College; knighted, 1584; soldier, courtier, colonist, and writer; executed, 1618.

Three-quarters length, standing to r.; dark brown hair, short beard, and moustache; falling lace collar; plate armour; red embroidered sword sling and trunks; leather breeches; his r. hand holds a truncheon, his l. rests on hilt of sword; plumed helmet on table to r.; red and yellow-brown curtain background; signed and dated below to l. HERBERT L. SMITH 1837. Canvas  $49\frac{3}{4} \times 38\frac{1}{2}$  in.

Oxford Exhibition of Historical Portraits, 1904, No. 111.

(*Gallery of Hall.*)

## 7

## THE SAME

Half-length, standing to l.; short dark hair; pointed beard and moustache; ear-ring formed of two large pearls in his l. ear; pinkish silk collar turned down over collar of his doublet; silver-white doublet stitched and embroidered with pearls; pearl bracelet; black trunk hose and sword belt worked with pearls; sword hilt; black cape, with fur collar, having ropes of small pearls ending in pearl trefoils, hanging over his l. shoulder; his r. hand

<sup>1</sup> See also the head in glass, No. 93.



rests on table to l., his l. is hidden beneath his cloak; dark background; inscribed above AMORE ET VIRTUTE and AETATIS SUAE 34 AN<sup>o</sup> 1588. Canvas  $36\frac{1}{2} \times 29\frac{1}{2}$  in.

Copy by H. Knoeckl from the portrait in the National Portrait Gallery,<sup>1</sup> made in 1912 and presented to the College in that year.

Mr. Cust<sup>2</sup> considers the original bought for the Portrait Gallery in 1857 to be the portrait which was described by John Aubrey.<sup>3</sup> 'In the great parlour at Downton, at Mr. Raleigh's is a good piece (an originall) of Sir W. in a white sattin doublet, all embrodered with rich pearles, and a mighty rich chaine of great pearles about his neck, and the old servants have told me that the pearles were neer as big as the painted ones.' But the absence of the pearl chain, upon which Aubrey lays such stress, seems to throw some doubt upon the identification. Although the picture was at Downton when it was bought for the nation it is still possible that it was substituted at some time for the portrait which Aubrey saw.

## 8 UNKNOWN MAN CALLED SIR WALTER RALEIGH

Half length, three-quarters to r.; black hat with scarlet feather and jewelled band; brown short hair, moustache, and beard; lace-edged close ruff; red gold-embroidered doublet with jewelled buttons; pearl chain round neck; black gold-worked cape on r. shoulder; his r. hand touches breast. Canvas  $29\frac{1}{4} \times 25\frac{3}{4}$  in.

Given by Miss Hawkins to the Provost's Lodgings in 1906.  
(*Provost's Lodgings, Staircase.*)

## 9 SIR FRANCIS BACON, LORD VERULAM

B. 1561; educated at Trinity College, Cambridge; published the *Advancement of Learning*, 1605; Lord Chancellor, 1618; d. 1626.

Small bust in black plaster; long hair, curly over shoulders, brushed forward in a fringe on forehead; short beard, moustache cut very short; head slightly bent; lace-edged ruff joined under chin; fur-edged gown over doublet closely buttoned and embroidered.  
(*Provost's Lodgings.*)

<sup>1</sup> Reproduced in *Historical Portraits*, i.

<sup>2</sup> *Walpole Society*, vol. viii, p. 4.

<sup>3</sup> *Brief Lives*, ii. 184.

## 10

## RALPH IRONSIDE ?

B. c. 1559, 'of the diocese of Durham'; matriculated at St. Edmund Hall, 1577, aged 18; Exhibitioner at Oriel College, 1579; B.A. 1580; Fellow of University College and M.A. 1585; B.D. 1601; the father of Bishop Gilbert Ironside; d. 1629.

Half length, standing slightly to l.; dark brown hair, pointed beard, and moustache; wide white collar, raised at the back; white cuffs; black coat; his l. hand holds a red book; coat of arms above to l. with a motto *mutare sperno*; inscribed to r.:

RALPH IRONSIDE D.D.

PINX<sup>T</sup> ÆTATIS SUAE 40

A. D. 1590.

Panel 24 × 19 in.

The panel has been extensively repainted. The arms are not original, and the inscription, as it now appears, is probably not original. The lettering is certainly considerably later than the date 1590, while the dress suggests a period at the beginning of the seventeenth century rather than the end of the sixteenth. It will be noticed that the age of the subject, according to the Register of Matriculations, differs by some ten years from that given on the panel.

The portrait was acquired from Wadham College<sup>1</sup> in exchange for a picture of Bishop Seth Ward, which had been given to Oriel in 1837 by Dr. Herbert Hawes, Prebendary of Salisbury, together with two good early portraits of Bishop George Morley and Bishop Ken. (Common Room.)

## 11 ROBERT PIERREPONT, EARL OF KINGSTON

B. 1584; entered Oriel College, 1596; created Baron Pierrepont and Viscount Newark, 1627, Earl of Kingston-upon-Hull, 1628; benefactor to the College; d. 1643.

Bust, three-quarters to r.; dark grey hair, moustache, and beard; narrow lace-edged white collar; grey satin doublet; green sash edged with gold lace over his r. shoulder; landscape background, sea with ship and overhanging rock to r. Canvas 29 × 24 in.

Purchased for the College for £10 10s. in 1850.

Engraved by J. Nutting and George Vertue.

Oxford Exhibition of Historical Portraits, 1905, No. 30. (Hall.)

<sup>1</sup> This provenance from Wadham gives a clue to the inscription. In the collection at that College there is a portrait of Bishop Gilbert Ironside, the younger, with commemorative lines, in which *pinxit* is again used without a

12

## JOHN TOLSON

*Gilbert Jackson.*

B. 1576(?); entered Oriel College, 1590; Fellow, 1595; M.A. 1599; Proctor, 1607; D.D. 1622; Provost, 1621; under his Provostship the great quadrangle was completed; d. 1644.

Half length, slightly to r.; grey hair, moustache, and peaked beard; black skull-cap; pleated ruff and narrow cuffs; black and scarlet D.D. habit; his l. hand holds a book, his r. rests upon a gold fringed cushion before him<sup>1</sup>; dark background; inscribed AETATIS SUAE 67. 1637. Canvas  $29\frac{1}{4} \times 23\frac{3}{4}$  in.

Oxford Exhibition of Historical Portraits, 1905, No. 32\*.

*(Provost's Lodgings.)*

13

## JOHN ROUSE

B. 1574; educated at Balliol College; Fellow of Oriel, 1600; Bodley's Librarian, 1620; d. 1652.

Three-quarters length, standing three-quarters to r.; fair hair, grey moustache, and short peaked beard; wide square collar with tassels; cuffs; black dress; a book in his r. hand, the arm resting on another volume on a red covered table to l.; the l. hand holds a scroll inscribed with his name and the date of his appointment as Librarian 1620, and death; plain dark background. Canvas  $47 \times 35$  in.

A copy of the portrait in the Bodleian Library, made for the College in 1838.

*(Balcony of Hall.)*

14

## WILLIAM LEWIS

B. 1592; educated at Hart Hall; Fellow of Oriel College, 1608; M.A. 1612; Provost, 1618-21; collected funds for new buildings; chaplain to Lord Bacon and Charles I, 1628; Canon of Winchester; d. 1667.

Half length, three-quarters to r.; grey hair, moustache, and peaked beard; black skull-cap; falling square collar and small cuffs; black gown over black dress; his r. hand holds a small book; dark background; painted in an oval spandrel. Canvas  $28\frac{3}{4} \times 23\frac{3}{4}$  in.

Oxford Exhibition of Historical Portraits, 1905, No. 97.

*(Provost's Lodgings.)*

nominative. The same error appears in a portrait of the elder Bishop Gilbert which has passed from Wadham to Trinity. It must be supposed that the latinity of some painter or restorer employed by Wadham was a little weak.

<sup>1</sup> Dean Burgon (*Arms of the Colleges of Oxford*, under Oriel) preserves the tradition that Provost Tolson is represented in this portrait preaching a sermon to celebrate the opening of the new Chapel in 1637.



15

## THOMAS DYKE (?)

B. 1613; entered St. Mary Hall, 1631; of Kingston, Somerset; B.M. 1635; D.M. 1642; founded four scholarships by deed, 1677.

Bust, slightly to l.; full grey wig; clean-shaven face; bands; D.M. full-dress gown over dark clothes; painted in an oval spandrel. Canvas  $29 \times 24\frac{1}{2}$  in.

On a label pasted on the back is written 'Perhaps Dr. Wm. King; found in St. Mary Hall, in the Hall, March 1902'. This identification appears untenable. In Vertue's view of St. Mary Hall with portraits of Founders and Benefactors,<sup>1</sup> there is a head resembling this portrait called Dr. Thomas Dyke. This suggests that the picture under consideration either erroneously passed under that name, or more probably, was painted early in the eighteenth century to represent the benefactor of the Hall. Paintings, obviously of later date than the names they have long, and probably have always, borne, are to be found here and there in the colleges<sup>2</sup> and in the Town Hall. (*Rhodes Buildings.*)

16

## GEORGE MORLEY

B. 1597; educated at Christ Church; Canon, 1641, and Dean; Bishop of Worcester, 1660, of Winchester, and Chancellor of the Order of the Garter, 1662; d. 1684.

Bust, slightly to l.; black college cap; long dark hair falling to shoulders, and cut in a fringe on his forehead; short grey beard and moustache; white square collar tied with tassels; Garter mantle lined with white over his black chimere and white rochet; Garter star showing on his l. arm; dark background; painted in an oval spandrel. Canvas  $29 \times 24\frac{1}{2}$  in.

Bequeathed to the College by Dr. Herbert Hawes, 1837, with the portraits of Bishop Ken and Bishop Seth Ward, which last has now been transferred to Wadham College in exchange for the portrait of Ralph Ironside. Dr. Shadwell believed the portrait of Morley to be an original formerly belonging to Izaak Walton and painted at his express desire. Dr. Hawes from whom it came to the College was Walton's descendant.<sup>3</sup> The portrait formerly hung in the Library.

A very similar picture is in the Morley Library at Winchester. (*Provost's Lodgings.*)

<sup>1</sup> *Oxford Almanack* for 1746. The head of Dyke is shown in a frame at the top right-hand corner.

<sup>2</sup> As in the case of Richard Rands at Trinity.

<sup>3</sup> Dean Burgon makes this statement (*Arms of the Colleges, &c.*).

## 17 ROBERT SAY

B. c. 1613; entered Oriel College, 1632; Fellow, 1638; Provost, 1653; D.D. 1660; benefactor to the College; d. 1691.

Bust, three-quarters to l.; brown hair falling to shoulders; slight moustache and tuft; black skull-cap; wide square falling collar; scarlet and black D.D. habit and hood; grey background. Canvas 29 × 24 in.

Oxford Exhibition of Historical Portraits, 1905, No. 167.

*(Provost's Lodgings.)*

## 18 JOHN LOCKE

B. 1632; F.R.S. 1668; d. 1704.

Bust, small, in black plaster, facing the spectator, the head turned slightly to r. and looking up; wavy hair to neck and shoulder; clean-shaven face; incised eyeballs; collar with two buttons open at neck; embroidered collarless coat; loose cloak over shoulders.

*(Provost's Lodgings.)*

## 19 THOMAS KEN

B. 1637; Scholar of New College; Fellow, 1666; D.D. 1679; Bishop of Bath and Wells, 1685; d. 1711.

Half length, slightly to r., the head turned three-quarters to l.; black close cap; white hair; clean-shaven face; square bands; black D.D. scarf and chimere over white rochet; painted in an oval spandrel; inscribed above THO: KEN, L BP: OF BATH AND WELLS. Canvas 29 $\frac{1}{4}$  × 24 $\frac{1}{2}$  in.

Bequeathed by Dr. Herbert Hawes, in 1837, with portraits of Bishops Morley and Seth Ward.

According to Dean Burgon it once belonged to Isaac Walton, ancestor to the donor.

Apparently another version of the portrait in the Warden's Lodgings at New College, which was exhibited in the Oxford Exhibition of Historical Portraits, 1905, No. 217, and reproduced in the Illustrated Catalogue. Probably a contemporary painting.

*(Provost's Lodgings.)*

## 20 QUEEN ANNE

*Michael Dahl.*

B. 1665; succeeded to the throne, 1702; visited Oxford, 1683, 1688, 1702, and 1708; d. 1714.

Whole length, standing slightly to r., the head turned slightly to l.; brown hair in curls; crimson velvet robe lined with ermine over low-necked golden yellow brocade dress; ribbon and George of

the Order of the Garter at breast; her r. hand holds a sceptre, her l. a fold of her robe; on a table to l. are the crown and orb; architectural and curtain background. Canvas  $92\frac{1}{2} \times 57$  in.

On the frame is the following inscription: 'Hanc Annae Reginae optimae effigiem DD E. Robinson Rever. Joannis episcopi Londin. Vidua.'

The lady, the bishop's second wife, was Emma, daughter of Sir Job Charlton; she died in 1748. Dr. John Robinson was Bishop of Bristol, 1710-14, and of London, 1714-23.

An entry for the payment 'to Mr. Dahl for the Queen's picture for the Bishop of Bristoll by Lord Chamberlain's warr<sup>t</sup> £50. 0. 0.' occurs in the Treasury accounts for July 1712.

Oxford Exhibition of Historical Portraits, 1905, No. 227\*. (*Hall.*)

## 21

## JOHN HUDSON

*After W. Sonmans.*

B. 1662; entered Queen's College, 1676; Fellow of University College, 1686; Bodley's Librarian and D.D., 1701; Principal of St. Mary Hall, 1712; d. 1719.

Three-quarters length, standing three-quarters to l.; grey periwig; clean-shaven face; bands; black gown over black cassock; his r. hand holds book at right angles against his side, his l. at his waist, the thumb in his sash; pillar and distant landscape to l., curtain to r. Canvas  $49\frac{1}{2} \times 39\frac{1}{2}$  in.

Given to the College by Mrs. J. Dawson in 1752.

A copy after the original portrait by Sonmans in the Bodleian Library (vol. i, No. 214), which was presented by the wife of the subject. (*Rhodes Buildings.*)

## 22

## JOHN ROBINSON

B. 1650; matriculated from Brasenose College, 1670; Fellow of Oriel, 1675; Bishop of Bristol, 1710; negotiated the Treaty of Utrecht; Bishop of London, 1714; benefactor to the College; d. 1723.

Bust, slightly to r., the head turned slightly to l.; dark wig to shoulders; slight moustache; wide square bands; dark dress; plain dark background; inscribed above JOHN ROBINSON BP OF LONDON 1713; painted in an oval spandrel. Canvas  $29\frac{1}{2} \times 24$  in.

Presented to the College by Dr. Hawkins, Provost, in 1852.

(*Hall.*)



23 HENRY<sup>1</sup> SOMERSET, DUKE OF BEAUFORT*Andrea Soldi.*

B. 1707 ; son of Henry second Duke of Beaufort and Lady Rachel Noel ; entered University College, 1720 ; D.C.L. 1725 ; succeeded as third Duke, 1714 ; benefactor ; d. 1745.

Whole length, standing facing the spectator, the head turned slightly to l. ; white periwig falling over shoulders ; clean-shaven face ; lace cravat and ruffles ; Peer's crimson velvet and ermine robes over cloth-of-gold clothes ; his l. hand rests on his hip, his r. points towards the l. ; behind to l. a negro page holding coronet ; architectural, sky, and curtain background, landscape through opening to l. ; signed and dated A<sup>A</sup> SOLDI, PINXIT A<sup>O</sup> 1748. Canvas 94 × 57½ in.

The tablet attached to the frame has been ignorantly repainted, and some words have been omitted. The correct version, to be found in Gutch's appendix to Wood's Antiquities, is as follows: 'Carolus Dux de Beaufort ut amoris erga Fratrem Benevolentiae erga Collegium Honorificum pignus exhiberet hanc Fratris Effigiem (qui quatuor Exhibitiones in hoc Collegio fundavit) D.D.'

Presented to the College by Charles, the fourth Duke, who died in 1756.

Oxford Exhibition of Historical Portraits, 1906, No. 79\*.

(*Hall Gallery.*)

## 24 JOSEPH BUTLER

*Copy by M. E. Hastings.*

B. 1692 ; entered Oriel College, 1715 ; D.C.L. 1733 ; published his *Analogy*, 1736 ; Bishop of Bristol, 1738, of Durham, 1749 ; d. 1752.

Whole length, seated three-quarters to l. ; bushy grey wig ; clean-shaven face ; bands ; white rochet and black chimere and silk scarf ; his r. hand holds his college cap on his knees ; crimson curtain to l., bookshelves to r. Canvas 88 × 56 in.

Copy by M. E. Hastings of a portrait in the Infirmary at Newcastle taken during his last illness<sup>2</sup> and engraved by J. Fittler in 1820.

Presented to the College in 1827 by Robert Ingham, Fellow.

(*Hall.*)

<sup>1</sup> A posthumous portrait erroneously described in the Catalogue of 1906 as Charles Somerset.

<sup>2</sup> See the *Dictionary of National Biography*.

25

## JAMES GIBBS

B. 1682; the eminent architect; built the Radcliffe Camera, 1737-47; created M.A. 1749; benefactor to the University; d. 1754.

Three-quarters length, seated three-quarters to l.; white wig falling to shoulders; clean-shaven face; white cravat and ruffles; grey clothes; his r. hand lies in his lap, his l. rests on a book which lies beside a plan of the Radcliffe Camera upon a table to r.; dark background. Canvas 49 × 39 in.

Oxford Exhibition of Historical Portraits, 1906, No. 62\*.

(*St. Mary's Old Hall.*)

26

## CHARLES BOYLE, VISCOUNT DUNGARVAN

(PLATE XV).

*Arthur Pond.*

B. 1729; elder son of John fifth Earl of Cork and Orrery and Lady Henrietta Hamilton, daughter of George Earl of Orkney; entered St. Mary Hall, 1745; M.P. for Cork, 1756; d. 1759.

Bust, slightly to l.; white wig; youthful face; white cravat; purplish grey coat and waistcoat laced with gold; dark green background. Canvas 23 × 19 in.

On the back is written: 'Charles Lord Boyle of St Mary Hall Oxford aetatis 16 anno 1745 eldest son of John Earl of Orrery by his first wife Henrietta, third daughter of George Hamilton, Earl of Orkney. Pond pinx.'

Oxford Exhibition of Historical Portraits, 1906, No. 60.

(*Rhodes Buildings.*)

27

## WILLIAM KING

*Thomas Worlidge.*

B. 1685; entered Balliol College, 1701; D.C.L. 1715; Principal of St. Mary Hall, 1719; a leading Jacobite; d. 1763.

Bust, facing the spectator, the head turned three-quarters to l.; white bushy wig; aged clean-shaven face; bands; scarlet and pink D.C.L. robes over black dress; dark background. Signed T. WORLIDGE. Canvas 28½ × 21¼ in.

Given to the Hall by George Downing Bowles, B.A., Commoner of St. Mary Hall<sup>1</sup> in 1813.

Oxford Exhibition of Historical Portraits, 1906, No. 73\*.

A portrait of Dr. King by J. M. Williams hangs in the Bodleian Library. It is reproduced in vol. i, Pl. XVI.

(*St. Mary's Old Hall.*)

<sup>1</sup> Liber Aulæ, B.V.M., 1764, preserved at Oriel College.



THOMAS WILSON  
*Oriel College No. 28*



PHILIP BLISS by J. BRIDGES  
*Oriel College No. 46*



DAVID BINNING MONRO  
by W. Q. ORCHARDSON  
*Oriel College No. 71*



JOHN EVELEIGH  
by JOHN HOPPNER  
*Oriel College No. 31*





## 28 (PLATE XII). THOMAS WILSON

B. 1703; educated at Christ Church; M.A. 1727; D.D. 1739; Rector of St. Stephen's, Walbrook, 1737; Prebendary of Westminster, 1743; Rector of St. Margaret's, Westminster, 1753; d. 1784.

Three-quarters length, seated slightly to l., the head turned slightly to r.; white bushy wig; clean-shaven face; bands; scarlet and black D.D. gown over black cassock; his l. hand rests on the arm of his chair, his r. points to a paper, inscribed *MAGNA CHARTA*, *BILL OF RIGHTS*, which lies beside a silver box, inscribed *FREEDOM OF LONDON*, on a table to r.; dark architectural background, distant view of the Sheldonian Theatre through opening to l. Canvas  $49\frac{1}{2} \times 39\frac{1}{2}$  in.

Oxford Exhibition of Historical Portraits, 1906, No. 94.

Perhaps by Joseph Wright of Derby, who painted a posthumous portrait of the subject's father, the Bishop of Sodor and Man, and one of Dr. Thomas Wilson at the age of 78, which was drawn by T. Lawrence and engraved by J. and C. Sherwin at Bath, and included in the edition of the Bishop's works published in 1782. Another portrait of the subject is mentioned in the list of Joseph Wright's paintings,<sup>1</sup> which appears to have been produced earlier than this. It is perhaps to this earlier portrait that Dr. Wilson refers in two letters written from Derby in November 1773: 'The Bishop of Winchester's (Patten of Waynflete) and my most honoured father's, both originals, are safely arrived at Bank, and placed in the saloon, and my poor figure amongst them.' '... Who can tell but we may meet there again, where you will see our great ancestor Bishop Patten of Waynflete, my honoured father, and my poor self, all hung up in his beautiful saloon, where we used to breakfast, in most magnificent frames. Your Father Blackbourne knew his old friend the Bishop of Man, and says it is extremely like him ... The pictures are the talk of the two counties.'<sup>2</sup>

(*Rhodes Buildings.*)

## 29 JOHN HUNTER

*After Sir Joshua Reynolds.*

B. 1728; entered St. Mary Hall, 1755; F.R.S. 1767; 'The Founder of Scientific Surgery'; d. 1793.

<sup>1</sup> *Joseph Wright of Derby*, by Bemrose.

<sup>2</sup> John Keble, *Life of Bishop Thomas Wilson*, i, p. xi. The posthumous portrait of the Bishop, which remained in the family, may be what is mentioned here.

Three-quarters length, seated in a green arm-chair three-quarters to r.; wig curled over the ears; clean-shaven face; white neck-cloth and shirt; dark crimson clothes; white stockings; his l. elbow rests on a table on which are writing materials, books, and an open upright volume of anatomical drawings, his l. hand raised to his chin, his r. holding a quill pen hangs over the arm of his chair; dark background, leg-bones of a skeleton on wall behind. Canvas  $55\frac{1}{2} \times 43$  in.

Presented to St. Mary Hall in May 1860 by Frederick Symonds, Coroner to the University (d. 1881).<sup>1</sup>

Sir Joshua Reynolds's original painting, which was exhibited at the Royal Academy in 1786, is in the possession of the Royal College of Surgeons. It was engraved by S. W. Reynolds. A copy by John Jackson is at the National Portrait Gallery.

(*St. Mary's Old Hall.*)

30

## THOMAS NOWELL

B. c. 1730; entered Oriel College, 1746; Fellow, 1753; Public Orator, 1760; D.D. and Principal of St. Mary Hall, 1764; Regius Professor of Modern History, 1771; d. 1801.

Bust, three-quarters to r.; short white wig; clean-shaven face; bands; scarlet and black D.D. gown over black cassock; dark curtain background. Canvas  $29 \times 24\frac{1}{2}$  in.

(*St. Mary's Old Hall.*)

31

## JOHN EVELEIGH

(PLATE XII).

*John Hoppner.*

B. 1748; Scholar of Wadham College, 1767; Fellow of Oriel College, 1770; Provost, and Prebendary of Rochester, 1781; D.D. 1783; Vicar of St. Mary's, Oxford, 1778; d. 1814.

Three-quarters length, seated three-quarters to l., in a green arm-chair; white bushy wig; clean-shaven face; bands; scarlet and black D.D. gown, and black scarf, over black cassock and sash; his l. hand lies in his lap, his r. rests on a volume inscribed BUTLER'S ANALOGY, which stands, beside writing materials and a letter addressed 'The Rev. Dr. Eveleigh Provost of Oriel College, Oxford', on a table with a green cover to l.; in background red curtain to r., bookcase to l. Canvas  $49\frac{1}{2} \times 39$  in.

Engraved by W. Say, 1809, 'from the only picture, in the possession' of the College.

Oxford Exhibition of Historical Portraits, 1906. No. 168.

(*Common Room.*)

<sup>1</sup> Dr. Shadwell says the donor was Mrs. Frederick Symonds.



32

## GEORGE PHILLIPS

*H. Edridge.*

B. c. 1753; entered Queen's College in 1772; son of John Phillips of St. Michael's, Barbadoes; Private Tutor in Oxford; d. c. 1820.

Small whole length, seated to l. in a large arm-chair at an open window by a large knee-hole writing table, the head turned towards the spectator; short grey hair; clean-shaven face; white standing collar and cravat; black double-breasted high-collared coat, grey trousers, and wellington boots; both hands before him; on the table are books piled up, and writing materials; through the window, sky and trees are seen in the distance; curtain and wall to r. Signed and dated H. EDRIDGE 1813. Pencil and water-colour drawing  $14 \times 9\frac{3}{4}$  in.

On the back are pasted two papers; one a copy of Phillips' matriculation, signed by N. Wetherell, Vice-Chancellor, and dated February 28, 1772; the other as follows: 'George Phillips of Queen's College, water-colour drawing by H. Edridge 1813, bequeathed to the College in 1887 by Daniel Parsons, M.A. Oriel, his grandson.'

Dr. Shadwell, in his *Registrum Oriense*, ii. 390, states that the bequest was made because George Phillips had been 'private tutor to many Oriel Fellows, of whom Mr. Parsons' father was one'.  
(*Provost's Lodgings.*)

33

## WILLIAM PALMER

*S. Taylor.*

College Butler 1782-1824.

Small, three-quarters length, standing to l.; white hair; clean-shaven face; white neckcloth; yellow and black striped waistcoat, with high collar; dark coat; dark grey breeches; fob; both hands hold the Founder's cup. Canvas  $22 \times 18\frac{3}{4}$  in.

On the back is written 'William Palmer, College Butler,<sup>1</sup> 1782-1824, Painted for the College<sup>2</sup> by S. Taylor 1824'

<sup>1</sup> A portrait of a contemporary 'for twenty-five years porter of Oriel College', that of John Hooper is known to me only in the engraving by J. P. Guilleby preserved in the Wellesley Collection in the Hope Room. It was painted by H. Hughes, and shows the head and shoulders of a man in middle life, with dark hair, clean-shaven face; wearing a stock and shirt with a pin in the frill, a dark coat and light waistcoat. A view of Oriel College forms the background.

<sup>2</sup> It is also stated concerning this picture that it was given to the Provost's Lodgings, October 1836, by Mrs. Williams, daughter of the subject.

also the signature of the artist S. TAYLOR 1823.<sup>1</sup> Engraved by W. Say. (Provost's Lodgings.)

### 34 JOHN RAWBONE OR RATHBONE

B. c. 1743 ; entered Magdalen Hall ; Chaplain, Magdalen College ; Vice-Principal St. Mary Hall, 1787 ; D.D. 1804 ; d. 1825.

Half length, seated facing the spectator, the head turned three-quarters to l. ; grey wig curled over ears ; clean-shaven face ; neckcloth and bands ; black gown ; his r. hand holds a pamphlet ; red curtain background ; view of church and buildings to l. Canvas  $29 \times 24\frac{1}{2}$  in.

A copy of this portrait was in the possession of the daughter of the subject in 1857.<sup>2</sup> (St. Mary's Old Hall.)

### 35 SIR WILLIAM SEYMOUR

Thomas Phillips.

B. c. 1794 ; entered Oriel College, 1809 ; M.A. 1818 ; Chief Justice of Bombay ; d. 1829.

Half length, three-quarters to r. ; long grey wig ; bands ; scarlet and miniver judge's robes ; his r. hand rests on an upright book. Canvas  $35 \times 27\frac{1}{2}$  in.

This portrait was presented to the College by the family of the subject in 1830. It is, in all probability, the kit-cat portrait which was painted by Thomas Phillips in 1830, and is mentioned in his Diary<sup>3</sup> on April 9. (Provost's Lodgings, Staircase.)

### 36 PHINEAS PETT

W. Owen.

B. c. 1756 ; entered Christ Church, 1774 ; D.D. and Archdeacon of Oxford, 1797 ; Principal of St. Mary Hall, 1801 ; Canon of Christ Church, 1815 ; d. 1830.

Three-quarters length, seated facing the spectator, the head turned slightly to l. ; grey hair ; clean-shaven face ; neckcloth and bands ; black gown and scarf over black cassock and sash ; both hands hold a large open book on his knee ; red curtain to r. ; wall background to l. ; signed and dated below to l. OWEN 1815. Canvas  $50 \times 40$  in.

<sup>1</sup> On the stretcher are words referring to an earlier picture 'Exhibited at Somerset House, June 1821, No. 2.' They perhaps refer to some quite other painting, as no portrait with this name was exhibited by S. Taylor.

<sup>2</sup> See Bloxam, *Register of Magdalen College*, ii. 177.

<sup>3</sup> Preserved in the National Portrait Gallery. The MS. College Catalogue states that the portrait was presented in 1829.

Exhibited at the Royal Academy in 1816, and presented by members of St. Mary Hall. Engraved by S. W. Reynolds.

Two copies are at Christ Church.

(*Professors' Room, New Buildings.*)

37

JOHN DEAN

B. c. 1770; Scholar of Brasenose College, 1792; Fellow, 1795; Principal of St. Mary Hall, 1815; D.D. 1816; benefactor; d. 1833.

Half length, seated three-quarters to r.; grey hair; whiskers; white neckcloth and bands; black gown over black cassock; his l. hand rests on a book lying on a dark green-covered table to r.; dark background. Canvas  $35 \times 27\frac{1}{2}$  in.

(*Professors' Room, New Buildings.*)

38

WILLIAM WYNDHAM GRENVILLE, BARON  
GRENVILLE

*William Owen.*

B. 1759; entered Christ Church, 1776; Speaker of the House of Commons, 1789; created a Baron, 1790; Prime Minister, 1806; Chancellor of the University, 1809; d. 1834.

Three-quarters length, standing facing the spectator, the head turned slightly to l.; short white hair; clean-shaven face; lace cravat and ruffles; black and gold Chancellor's robes; his l. hand at his side holds College cap, his r. extended towards the spectator; architectural and curtain background. Canvas  $55\frac{1}{2} \times 43$  in.

Painted for Renn Dickson Hampden, Bishop of Hereford, after whose death, 1868, it was given by his daughter to St. Mary Hall.

Exhibited at the Royal Academy, 1812.

A similar picture, but whole length, now in the possession of Christ Church, was engraved by H. Meyer, 1814.

Oxford Exhibition of Historical Portraits, 1906, No. 189.

(*Rhodes Buildings.*)

39

THOMAS ARNOLD

*After Thomas Phillips.*

B. 1795; Scholar of Corpus Christi College; Fellow of Oriel College, 1815; D.D. and Head Master of Rugby, 1828; Regius Professor of Modern History in the University, 1841; d. 1842.

Bust, slightly to r., the head turned slightly to l.; dark hair;



clean-shaven face; white collar and bands; black and scarlet D.D. gown; dark background. Canvas  $29 \times 24\frac{1}{2}$  in.

The original portrait by Thomas Phillips, a three-quarter length, in which a large book lies open on the sitter's knees, was exhibited at the Royal Academy in 1839, and was afterwards in the possession of the subject's son Matthew. It was engraved by Henry Cousins, and published by J. Ryman, Oxford, in 1840. The portrait here described is a copy made for the College of the head and shoulders only. It was engraved by B. Holl. (*Hall.*)

40

## JOHN SHUTE DUNCAN

*J. Deville.*

B. c. 1769; Fellow of New College; Keeper of the Ashmolean Museum, 1823; D.C.L. 1830; d. 1844.

Bust, plaster, facing the spectator, head turned slightly to l.; short hair; clean-shaven face; eyeballs incised; classical drapery over bare neck. Inscribed at the back J. DEVILLE F<sup>T</sup> PUB<sup>D</sup> MARCH 18, 1825.

The bust was exhibited at the Royal Academy in 1825.

*(Provost's Lodgings.)*

41

## RICHARD MANT

*E. K.*

B. 1776; Scholar of Trinity College, 1794; Fellow of Oriel, 1798; D.D. 1815; Bishop of Killaloe, 1820, of Down and Connor, 1823; d. 1848.

Three-quarters length, seated slightly to r. in a wooden arm-chair; head bald, with scanty grey hair at the sides; clean-shaven face; spectacles; bands; black scarf over rochet; his l. hand rests on the arm of his chair, the r. holds a book on his knee; on table to r. is a volume lettered HOLY BIBLE, MANT; behind to r. a dark red curtain and stained-glass window, a pillar to l.; signed with initials and dated E K<sup>1</sup> 1831 on leg of chair to r. Canvas  $54 \times 43\frac{1}{2}$  in. (*Gallery of Hall.*)

42

## EDWARD COPLESTON

*Thomas Phillips.*

B. 1776; Scholar of Corpus Christi College; Fellow of Oriel,

<sup>1</sup> I have been unsuccessful in attempts to trace E. K. There is a record of a portrait by J. Slater in 1821; and another much later than the above, painted in 1842 by M. Cregan, and presented by the subscribers to the episcopal residence of the see of Down and Connor in 1844.

1795; Provost, 1814; Vicar of St. Mary's, Oxford, 1800; Bishop of Llandaff and Dean of St. Paul's, 1828; d. 1849.

Three-quarters length seated three-quarters to l., the head turned three-quarters to r.; short grey hair; slight whiskers; white stock, collar, and bands; black and scarlet D.D. gown over cassock and sash; his l. hand holds college cap on his knee, his r. rests on the arm of his chair; to r. is a table on which, besides a book, is a document with a red seal inscribed *Cancellarius et Mag. . . Oxoniensis omnibus ad sempiternum Cum eum in . . . literis . . .*; a framed picture of Oriel and St. Mary's Church on the wall to r. Canvas  $56 \times 43\frac{1}{2}$  in.

Painted for the College and engraved by S. W. Reynolds and S. Cousins from 'the original picture in the possession of Oriel College,' 1819.

Exhibited at the Royal Academy, 1820.

(Common Room.)

43

### THE SAME

W. Behnes.

Bust, marble, facing the spectator, the head turned slightly to l.; head rather bald; slight whiskers; eyeballs incised; loose drapery over conventional garment; inscribed at the back

W. BEHNES SCULP. LONDON 1843.

Exhibited at the Royal Academy, 1843.

(Library.)

44

### JAMES ENDELL TYLER

B. 1789; entered Oriel College, 1805; Fellow, 1812; B.D. 1823; Canon of St. Paul's, 1845; gave his second name to Endell Street, London; d. 1851.

Half length, seated three-quarters to r.; dark-brown hair; slight whiskers; white stock and collar; black gown over black clothes; his l. hand rests on his r. arm, his r. holds college cap on his knee; scarlet curtain to l. Canvas  $35 \times 27\frac{1}{2}$  in. (Hall.)

45

### JOHN RADCLIFFE

B. c. 1780; entered Wadham College, 1803; B.A. from St. Mary Hall, 1807; Vice-Principal, 1810-23; d. 1852.

Bust, three-quarters to l.; dark hair and slight whiskers; white collar, stock, and frilled shirt; black coat and waistcoat; view of Radley Church and other buildings among trees and sky behind to l. Canvas  $29\frac{1}{2} \times 24\frac{1}{2}$  in.

(Professors' Room, New Buildings.)

46

## PHILIP BLISS

(PLATE XII).

*John (?) Bridges.*

B. 1787; Fellow of St. John's College, 1809; D.C.L. 1820; Registrar, and Keeper of the Archives; Principal of St. Mary Hall, 1848; d. 1857.

Small three-quarters length, seated three-quarters to l.; grey hair and whiskers; white collar, shirt, and bands; D.C.L. full-dress gown over black clothes; gold watch-chain; he holds in his l. hand a document dated 1834 with a seal attached which is inscribed OXONIENSIS ACADEMIA; his l. holds a medal; window to l. with view of St. Mary's Church; signed very faintly below to r. BRIDGES PINX<sup>T</sup>. Panel  $23\frac{1}{2} \times 17\frac{1}{2}$  in. The back is inscribed 'Rev. P<sup>P</sup><sup>1</sup> Bliss D.C.L. John Bridges<sup>2</sup> Pinx<sup>t</sup>.'

Given to the Hall by Miss Bliss, sister of the subject.

(*Professors' Room, New Buildings.*)

47

## THE SAME

*William Riviere.*

Three-quarters length, seated three-quarters to l.; white hair and whiskers; white collar, stock, shirt, and bands; black gown over black coat and waistcoat and grey trousers; gold watch-chain; his r. hand holds a College cap on his knee, his l. rests on the arm of his chair; grey wall background. Canvas  $52 \times 40\frac{1}{2}$  in.

A smaller version of this portrait<sup>3</sup> which is inscribed 'Aet 62 1850' and was engraved by F. Holl, is in the Registrar's Office.

(*St. Mary's Old Hall.*)

48

## CHARLES MARRIOTT

*Julian Drummond.*

B. 1811; Scholar of Balliol College, 1829; Fellow of Oriel, 1833; B.D. 1848; Vicar of St. Mary's, Oxford, 1850; d. 1858.

Bust, three-quarters to r.; brown hair and short whiskers; white

<sup>1</sup> It is not clear whether the little letter after the P is meant for 'h' or 'p' for Philip, or 'r'—perhaps an abbreviation for Principal. If the latter, the inscription must have been put on after 1848, fourteen years after the picture was painted.

<sup>2</sup> A portrait of Dr. Bliss as registrar by James Bridges was exhibited at the Royal Academy in 1833. James and John Bridges were no doubt brothers. Both lived at one time in Oxford, and moved to London between 1820-30. Oxford portraits and landscapes occasionally occupied both so long as they exhibited.

<sup>3</sup> Dr. Shadwell in the MS. List of Portraits in St. Mary Hall, which is preserved in Oriel College, states that 47 is a copy by Riviere from a small oval portrait by Karl Hartmann, then in the possession of Dr. Chase.



collar, stock, and tie; black coat, double-breasted waistcoat; plain dark-green background. Canvas (oval) 23 × 19 in.

A label on the back is inscribed 'Painted by J. Drummond'.

Bequeathed to the College by Miss Maria Marriott, niece of the subject.

Engraved by J. Posselwhite, and published in Oxford in 1853.

(*Provost's Lodgings.*)

49

## ARTHUR HUGH CLOUGH

*Samuel Laurence, after Rowse.*

B. 1819; Scholar of Balliol College, 1838; Fellow of Oriel, 1842; Civil Servant and Poet; d. 1861.

Head vignetted, three-quarters to l.; hair thin on the top of head, falling over the ears; slight whiskers; standing collar, large bow-tie; inscribed SAMUEL LAURENCE FROM A DRAWING BY ROWSE.<sup>1</sup> Crayon drawing on toned paper, 23 × 18 $\frac{1}{4}$  in.

Rowse was an American artist whose portrait of Emerson Clough admired.<sup>2</sup> The drawing copied by S. Laurence was made in London in the summer of 1860. In July Clough wrote 'Rowse went off yesterday. . . . His picture of Owen is very good: that of me less successful. He was interrupted in the midst of it . . . but still it is a very good likeness'.<sup>3</sup> (*Smaller Common Room.*)

## 50 SIDNEY HERBERT, LORD HERBERT OF LEA

B. 1810; entered Oriel College, 1828; created Baron Herbert of Lea, 1860; statesman and philanthropist; d. 1861.

Bust, facing the spectator, the head slightly to r.; thick hair parted on the l. side; clean-shaven face; collar and stock; heavy collared coat. Black and red chalk drawing upon paper, oval, 20 $\frac{5}{8}$  × 17 in. (*Smaller Common Room.*)

51

## RICHARD WHATELY

B. 1787; entered Oriel College, 1805; Fellow, 1811; D.D. 1825, and Principal of St. Alban Hall; Archbishop of Dublin, 1831; d. 1863.

Half length, seated slightly to l., the head resting on his raised hand; thin greyish brown hair; slight whiskers; white collar and bands; black gown over black clothes; his l. hand holds his college cap on his knee, his r. elbow rests on a large folio book

<sup>1</sup> This is in Laurence's handwriting.

<sup>2</sup> *Prose remains of Arthur Hugh Clough*, p. 252.

<sup>3</sup> *Ibid.*, p. 252.

on a red-covered table to r.; plain, dark background. Canvas  
36 × 27½ in. (Hall.)

52

## THE SAME

(PLATE XIII).

*W. Behnes.*

Bust, plaster, facing the spectator, the head turned slightly to r.; short hair; slight whiskers; classical drapery; inscribed at the back W. BEHNS, JUNE 1833 SCULPTOR LONDON.

*(Provost's Lodgings.)*

53

## JOHN KEBLE

*Miss Donkin, after George Richmond.*

B. 1792; Scholar of Corpus Christi College, 1807; Fellow of Oriel, 1811; Professor of Poetry at Oxford, 1831–41; Vicar of Hursley, 1836; d. 1866.

Bust, three-quarters to r.; grey hair; clean-shaven face; white collar and tie; black coat. Canvas 26 × 20 in.

Presented to the College by the Fellows in 1881.

George Richmond's portrait, of which a replica dated 1876 is at Keble College, was painted in 1863.<sup>1</sup> It was engraved by W. Holl. (Hall.)

54

## RENN DICKSON HAMPDEN

*After Sir Daniel Macree.*

B. 1793; entered Oriel College, 1810; Fellow, 1814; Principal of St. Mary Hall, 1833, and D.D.; restored the Chapel and Lodgings; Regius Professor of Divinity, 1836; Bishop of Hereford, 1847; d. 1868.

Three-quarters length, seated to l. in a red arm-chair, the head almost in profile to l.; silvery grey hair and slight whiskers; white collar; black coat with apron, knee breeches, and stockings; both hands on his knees, his r. holding gloves; table with papers and books in front of a bookcase to l.; wall background. Canvas 48 × 38½ in.

Copy of a portrait by Sir Daniel Macree, engraved by William Holl as the frontispiece to Miss Hampden's *Memorials* of the Bishop, where it is dated 1867.

Presented to the College by the Rev. D. P. Chase, D.D.

*(Professors' Room, New Buildings.)*

<sup>1</sup> *Dictionary of National Biography*, art. Keble.

55

## THE SAME

*D. W.*

Bust, vignetted, facing the spectator, the head turned slightly to l.; short dark hair and whiskers; white collar, stock, and bands; white surplice and D.D. scarf. Black chalk drawing on paper,  $13\frac{1}{2} \times 11\frac{1}{2}$  in. Signed in initials.

From a portrait in the collection of the late Rev. L. C. Randolph.  
(*Old Smoking-room.*)

56

## SAMUEL WILBERFORCE

B. 1805; entered Oriel College, 1823; Canon of Winchester, 1840; D.D. and Bishop of Oxford, 1845, of Winchester, 1869; d. 1873.

Small, almost whole length figure, seated to l. at a table in an arm-chair, the knees crossed; dark hair; clean-shaven face; black clothes; badge of the Order of the Garter hanging on blue ribbon round his neck; both hands hold an open book; table on which are other volumes to l.; dark background, screen. Panel  $16\frac{3}{4} \times 12\frac{1}{2}$  in.

Painted when the subject was Bishop of Oxford.

(*Provost's Lodgings.*)

57

## EDWARD HAWKINS

*Sir Francis Grant.*

B. c. 1789; entered St. John's College, 1807; Fellow of Oriel, 1813; Vicar of St. Mary's, 1823; D.D. 1826; Provost of Oriel, 1828; Dean Ireland's Professor of Exegesis, 1847; d. 1882.

Three-quarters length, seated very slightly to r., the head facing the spectator; white hair and slight whiskers; scarlet and black full-dress D.D. gown over black cassock; both arms rest on the arms of his chair, college cap in his r. hand, a folded paper in his l.; grey wall and architectural background, column to r. Canvas  $50 \times 40$  in.

Painted for the College, and exhibited at the Royal Academy in 1855; engraved by W. J. Edwards and published in 1856.

(*Common Room.*)

58

## JAMES FRASER

*W. Wontner.*

B. 1818; entered Lincoln College; Fellow of Oriel, 1840; Bishop of Manchester; d. 1885.

Half length, seated three-quarters to r.; grey hair; slight whiskers; round white collar; black coat over black apron; both hands



clasped rest on his knee; dark background; signed below to l.  
 W. WONTNER. Canvas  $36 \times 27\frac{1}{2}$  in.  
 Presented to the College by the subject. (Hall.)

### 59 JOHN WILLIAM BURGON

(PLATE XIII).

*W. E. Miller.*

B. 1813; entered Worcester College, 1841; Fellow of Oriel, 1846;  
 Vicar of St. Mary's, 1863; Dean of Chichester, 1875; d. 1888.

Bust, three-quarters to r.; grey hair and whiskers; white round  
 collar; coat and waistcoat; signed W. E. MILLER, 1882. Black  
 crayon drawing, lightly tinted with red and heightened with  
 white. Paper  $24 \times 18$  in.

Given to the College by the Rev. D. P. Chase, Fellow.

(*Smaller Common Room.*)

### 60

### MATTHEW ARNOLD

*Lowes C. Dickinson.*

B. 1822; Scholar of Balliol College, 1841; Fellow of Oriel, 1845;  
 Inspector of Schools, 1851; Professor of Poetry, 1857; poet and  
 critic; d. 1888.

Bust, facing the spectator, the head turned three-quarters to r.;  
 dark hair parted in the middle; whiskers; white standing collar  
 and shirt; black tie and coat; handkerchief showing in breast  
 pocket; pince-nez; dated and signed with a monogram to r.  
 I. C. D 1896. Canvas  $25 \times 21\frac{1}{2}$  in.

Presented to the College.

(*Common Room.*)

### 61

### JOHN HENRY NEWMAN

*W. W. Oules.*

B. 1801; Scholar of Trinity College, 1818; Fellow of Oriel, 1822,  
 and B.D.; Vicar of St. Mary's, 1828; seceded to Rome, 1845;  
 Hon. Fellow of Trinity, 1877; Cardinal, 1878; d. 1890.

Bust, nearly in profile to r.; scarlet skull-cap; white hair; clean-  
 shaven face; white Roman collar, and scarlet stock just seen  
 beneath black scarlet-edged and piped cassock and pelligrino;  
 red sash; gold chain, looped, with cross on his breast; plain  
 background; signed and dated twice, W. W. O. 1880 (almost  
 obliterated), and a little above, W. W. O. 1881. Canvas  $25\frac{1}{2} \times 21\frac{1}{2}$  in.

Presented to the College by a body of subscribers in 1882.

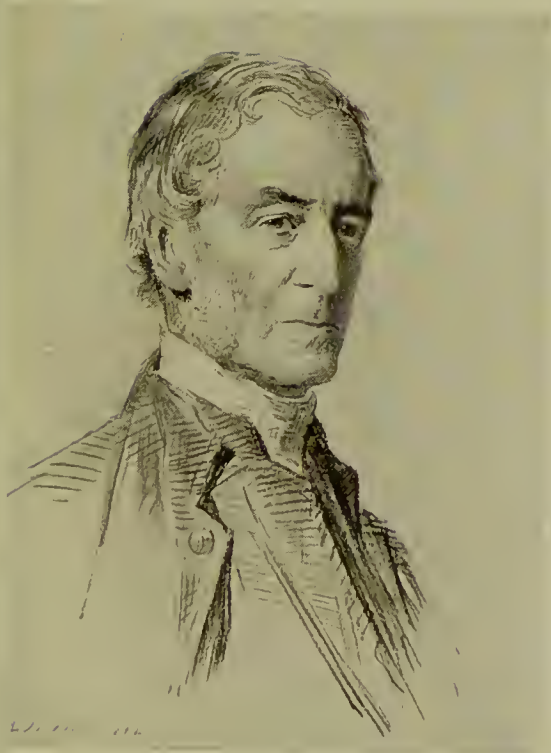
Exhibited at the Royal Academy in 1880.

A replica is at the Oratory, Birmingham; a copy by Miss Percival  
 (Mrs. Basil Johnson) hangs in the Hall at Trinity College.



RICHARD WHATELY by W. BEHNES

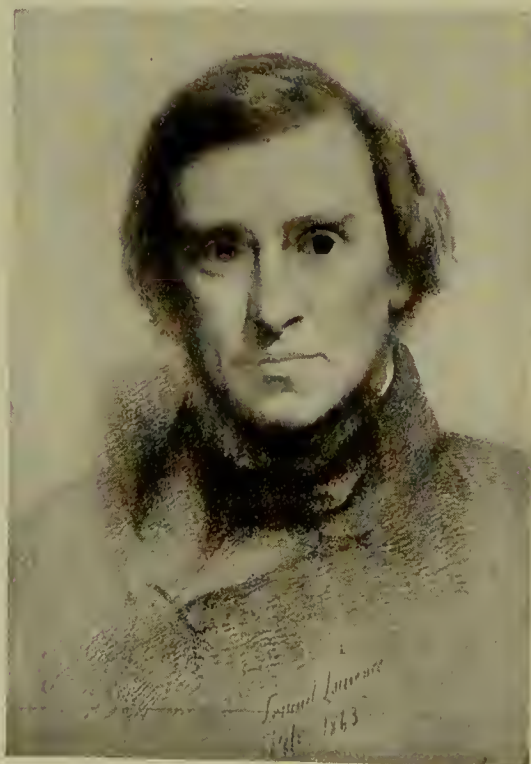
*Oriel College No. 52*



JOHN WILLIAM BURGON

by W. E. MILLER

*Oriel College No. 59*



JAMES ANTHONY FROUDE

by SAMUEL LAURENCE

*Oriel College No. 65*





Of this portrait the Cardinal's chaplain told Dr. Bloxam that Oules made Newman 'sit looking at the door post for four hours, which quite exhausted him. This appears in the haggard look of the portrait' (Dr. Macray's *Register of Magdalen College*, vi, p. 106, note).  
(*Common Room.*)

62 THE SAME

*George Richmond.*

Bust almost in profile to r., but both eyes visible; thick hair; clean-shaven face; white collar, high waistcoat and coat indicated. Inscribed below to r. JOHN H. NEWMAN and to l. GEO.

RICHMOND DEL<sup>T</sup>. 1844.

Black and white chalk on brown paper  $23\frac{1}{2} \times 17\frac{1}{2}$  in.

Acquired by the College in 1920. (*Smaller Common Room.*)

63 GROUP OF J. H. NEWMAN, R. H. FROUDE,  
AND T. MOZLEY.

*After Miss Maria Giberne.*

R. H. Froude, b. 1803; entered Oriel College, 1821; Fellow, 1826; d. 1836.

T. Mozley, b. 1806; entered Oriel College, 1825; Fellow, 1829; d. 1893.

Three small whole length youthful figures in a room. Hurrell Froude half lying on a writing table, turned to r. and speaking to T. Mozley who stands, his back to the spectator, the head almost in profile to l.; Newman stands to r., leaning against the table, and slightly stooping forward, his hands clasped in front of him. All wear shortish thick hair; clean-shaven faces; collars and stocks, and high-collared, dress tail-coats and light trousers. The names are written beneath the figures; above is COMMON ROOM ORIEL JULY 12 1832, and on a label, 'yours ever affectionately R. H. Froude'.

Inscribed in a later hand 'From a sketch by Miss Maria Giberne'. A photograph from a pencil drawing.  $7\frac{3}{4} \times 9\frac{1}{2}$  in.

(*Smaller Common Room.*)

64 RICHARD WILLIAM CHURCH

*W. E. Miller.*

B. 1815; entered Wadham College, 1833; Fellow of Oriel, 1838; Dean of St. Paul's, 1871; d. 1890.

Head vignetted, three-quarters to r.; longish hair over ears; whiskers; white collar, coat indicated. Signed and dated

W. E. MILLER 1882. Black crayon drawing, lightly tinted with red, and heightened with white. Paper  $23\frac{1}{2} \times 17\frac{1}{2}$  in.<sup>1</sup>  
Presented to the College by the Rev. D. P. Chase, Fellow.  
(*Smaller Common Room.*)

## 65 JAMES ANTHONY FROUDE

(PLATE XIII).

*Samuel Laurence.*

B. 1818; entered Oriel College, 1835; Fellow of Exeter College, 1842; Regius Professor of Modern History, 1892; d. 1894.

Bust vignetted, facing the spectator; hair falling over his ears; slight beard under chin; edge of white collar seen; buttoned coat and tie in a bow. Signed and dated SAMUEL LAURENCE DELT 1863.

Black chalk drawing lightly tinted with red on toned paper,  $21 \times 15$  in.

Presented in 1909 by Miss Froude.<sup>2</sup> (*Smaller Common Room.*)

## 66 THE SAME

*L. C. Dickinson.*

Bust, three-quarters to l., the head facing the spectator; grey hair and whiskers; white turned down collar and black tie; black clothes; gold watch-chain; signed with monogram, and dated L. C. D. 1896. Canvas  $24\frac{3}{4} \times 21\frac{1}{2}$  in.

Presented to the College. (*Bursary.*)

## 67 THOMAS HUGHES

*Lowes C. Dickinson.*<sup>3</sup>

B. 1822; entered Oriel College, 1842; Barrister of the Inner Temple, 1858; Q.C. 1869; published *Tom Brown's Schooldays*, 1857; County Court Judge, 1882; d. 1896.

Half length seated to r., the head nearly in profile; slightly bald; grey whiskers; white collar and blue tie; fur-lined dark coat; hands clasped and resting on knee; brown curtain to r. Canvas  $29\frac{1}{2} \times 24$  in.

<sup>1</sup> Another portrait of the Dean by the same artist was lent to the Victorian Exhibition, 1891-2, by Dr. Paget, Bishop of Oxford, son-in-law of the subject.

<sup>2</sup> According to the article in the *Dictionary of National Biography* this portrait was originally commissioned by Sir John Skelton.

<sup>3</sup> The article in the *Dictionary of National Biography* by Mr. Llewellyn Davies mentions two portraits by Lowes Dickinson: one in the possession of Mrs. Cornish, daughter of the subject, the other then owned by Mrs. Hughes was painted in 1890.

The Tablet is inscribed, 'Painted for the Provost and Fellows of Oriel College, Oxford'.

The original portrait, of which this is a replica presented by the Painter, was painted for Rugby School, and was exhibited at the Royal Academy in 1859. (*Hall.*)

## 68 DRUMMOND PERCY CHASE

*W. R. Symonds.*

B. 1828; Scholar of Oriel College, 1839; Fellow, 1842; Vicar of St. Mary's, 1856; Principal of St. Mary Hall, 1857; D.D. 1880; d. 1902.

Three-quarters length, seated three-quarters to r.; head slightly bald; hair grey at the sides; whiskers and beard below chin; white collar and cuffs; black and scarlet D.D. gown over black clothes; his l. arm is supported on the arm of his chair, the hand raised to his face; the r. holds his college cap on his knee; signed and dated below to r. W. R. SYMONDS 1883. Canvas 50 x 40 in.

Exhibited at the Royal Academy in 1883 as 'Painted for the members of the Hall'. A replica reduced in size is at Pembroke College. (*Professors' Room, New Buildings.*)

## 69 THE SAME

*Charles Napier Kennedy.*

Three-quarters length, seated facing the spectator; head bald; grey hair at sides; whiskers, and beard under chin; black gown over black clothes; hands clasped and resting on his knee; to r. red-covered table, on which is his college cap; panelled wall background; signed and dated below to r. C. N. KENNEDY 1878. Canvas 49½ x 36½ in. (*Professors' Room, New Buildings.*)

## 70 CECIL JOHN RHODES

*Tennyson Cole.*

B. 1853; entered Oriel, 1873; M.A. 1881; Founder of Rhodesia, 1889; Prime Minister of Cape Colony, 1890; Hon. D.C.L. 1899; benefactor to the College; d. 1902.

Three-quarters length, seated facing the spectator; grey hair and moustache; white collar and dark blue and red tie; dark coat; hands clasped in front of him; inscribed above to l. in red



letters ET NOS FAS EXTERA QUAERERE REGNA ; signed in right hand lower corner TENNYSON COLE. Canvas 46 x 30 in.  
 Purchased by the College. (Hall.)

71 DAVID BINNING MONRO

(PLATE XII).

*W. Q. Orchardson.*

B. 1836 ; Scholar of Brasenose College, 1854 ; Scholar of Balliol College ; Fellow of Oriel, 1859 ; Provost, 1882 ; d. 1905.

Half-length, seated facing the spectator ; brown hair ; moustache and beard ; M.A. hood and black gown ; his r. hand on an open book on a table in front of him, turning a leaf, other papers beside the book ; plain dark background ; signed and dated lower left hand corner w. q. o. '97. Canvas 44 x 34½ in.

Signed in full on the back 'W. Q. Orchardson'.

Presented to the College in 1897.

Exhibited at the Royal Academy as a 'Presentation Portrait' in 1897. (Common Room.)

72 FRANCIS HARRISON

*C. G. Dechaume.*

B. 1829 ; Scholar of Oriel College, 1852 ; Rector of North Wraxall, 1866 ; Hon. Fellow of Oriel, 1907 ; d. 1909.

Bust three-quarters to l. ; hair brushed off his forehead ; whiskers ; wearing spectacles ; turned down collar and white tie ; white shirt ; gown over black clothes ; signed with artist's monogram, and dated 1912. Pencil and wash drawing, heightened with white on paper. 7⅜ x 5¼ in. Adapted from photographs.

(Bursary.)

73 THOMAS KELLY CHEYNE

*Mrs. G. A. Cooke.*

B. 1841 ; entered Worcester College ; Fellow of Balliol, 1868 ; Oriel Professor of the Interpretation of Holy Scripture, 1885-1908 ; Hon. Fellow of Worcester and Oriel ; d. 1915.

Small whole length seated to l., in a big arm-chair, the head facing the spectator ; brown hair ; white beard and moustache ; white shirt, black clothes ; both hands before him ; beside and behind him are tables littered with books and writing materials ; several vases of flowers ; pale wall background, pictures on the wall and bookcases ; signed H. COOKE 1910. Water-colour on paper, 20½ x 27¾ in.

Presented by Mrs. Cheyne in 1906 'for the Professors' Room'.

74

## CHARLES LANCELOT SHADWELL

*Fiddes Watt.*

B. 1840; entered Christ Church, 1859; Fellow of Oriel, 1864; D.C.L. 1898; Provost, 1905-14; d. 1919.

Three-quarters length seated almost in profile to l.; white hair and slight whiskers; spectacles; white collar, and dark blue tie; D.C.L. black gown over black clothes; gold watch-chain; both hands hold an open book; table with other books to l.; warm grey background; signed below to l. FIDDES WATT.

Canvas  $38\frac{1}{2} \times 36$  in.

Presented to the College by the subject in 1914.

(*Common Room.*)

75

## ALBERT ANNETTS

*Irene Burch.*

B. 1837; entered the service of Oriel College, 1868; Common Room Servant; fifty years in the service of the College; celebrated his jubilee March 1918; d. 1919.

Bust, three-quarters to l.; bald head; flowing white beard; upper lip clean-shaven; dark coat and waistcoat; white shirt. Signed I. BURCH below to r.

Chalk drawing on paper, done in 1913,  $14 \times 9\frac{1}{2}$  in. (*Bursary.*)

76

## BRITON RIVIERE

*E. Onslow Ford.*

B. 1840; educated at St. Mary Hall; Hon. Fellow of Oriel; R.A. 1881; Hon. D.C.L. 1891; d. 1920.

Bust slightly smaller than life, facing the spectator; short hair, parted; heavy eyebrows and moustache; eyes deeply incised; standing collar open in front; tie; buttoned coat; bronze on green marble base inscribed with the name of the subject and sculptor,  $21\frac{1}{2}$  in. high.

Presented by the Family of the Subject in 1920.

Exhibited in the Royal Academy in 1895. (*Common Room.*)

77 ALEXANDER HUGH BRUCE, LORD BALFOUR  
OF BURLEIGH*Sir George Reid.*

B. 1849; educated at Oriel College; M.A. 1872; D.C.L. 1904; K.T.; P.C.; G.C.M.G.; d. 1921.

Head, vignetted, to r. slightly bald; whiskers and moustache;

turned-down collar; tie with pin; coat indicated; signed to r. with initial R. Pencil drawing on paper,  $13\frac{1}{2} \times 9\frac{3}{4}$  in.  
Given to the College by the subject. (*Smaller Common Room.*)

## 78 JAMES VISCOUNT BRYCE

(PLATE XV).

*Sir George Reid.*

B. 1840; Scholar of Trinity College; Fellow of Oriel, 1862; D.C.L. and Regius Professor of Civil Law, 1870; Ambassador at Washington, 1907; O.M. 1907; P.B.A.; created Viscount, 1914; Hon. Fellow; d. 1922.

Bust, three-quarters to r., looking at the spectator; grey hair and moustache and beard; white collar; dark tie; grey coat; plain pale background; signed to r. with initial R. Canvas  $24 \times 17\frac{1}{2}$  in. (*Common Room.*)

## 79 LANCELOT RIDLEY PHELPS

*Briton Riviere.*

B. 1853; Scholar of Oriel College, 1872; Fellow, 1877; Vice-Principal of St. Mary Hall, 1885; Provost of Oriel, 1914.

Three-quarters length, seated to l., the knees crossed, the head turned towards the spectator; head rather bald; white beard; grey moustache; white tie and shirt; black M.A. gown over black clothes; the r. hand holds an open paper, the l. hangs over the arm of his chair; behind a writing-table littered with papers; bluish grey background, curtain to r. Canvas  $50 \times 40$  in.

Presented to the College by the Painter in August 1916.

Exhibited in the Royal Academy, 1916. (*Common Room.*)

## 80 SIR CHARLES HARDING FIRTH

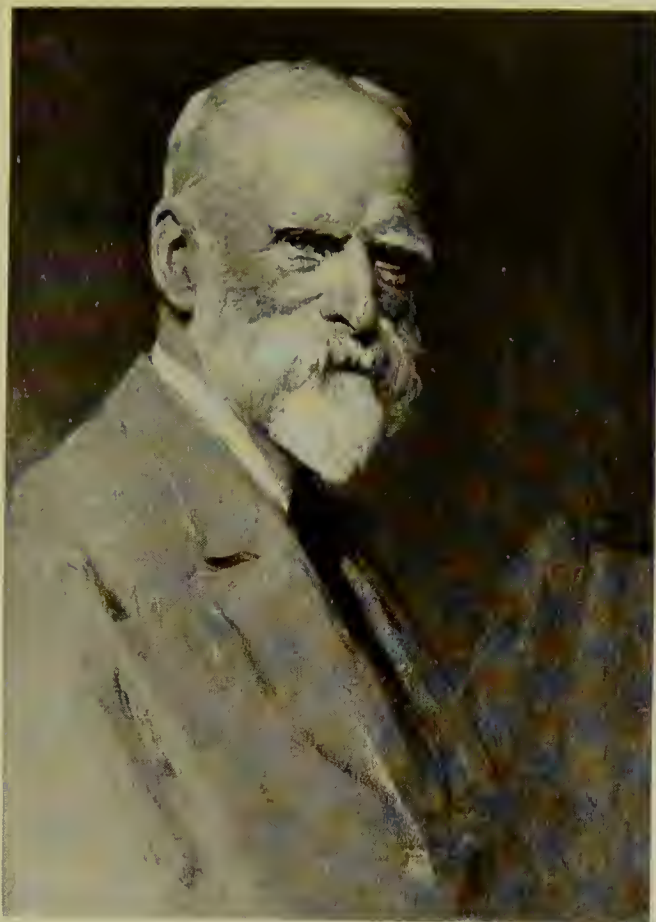
*Irene Burch.*

B. 1857; Scholar of Balliol College, 1876; Fellow of All Souls, 1901; of Oriel, 1904; Regius Professor of Modern History, 1904; knighted, 1922.

Bust, vignettted three-quarters to l.; grey hair, moustache, and beard; white collar, coat indicated; signed I. BURCH. Black and white chalk drawing on toned paper,  $13 \times 8\frac{1}{2}$  in.

Given to the College by the subject. (*Smaller Common Room.*)



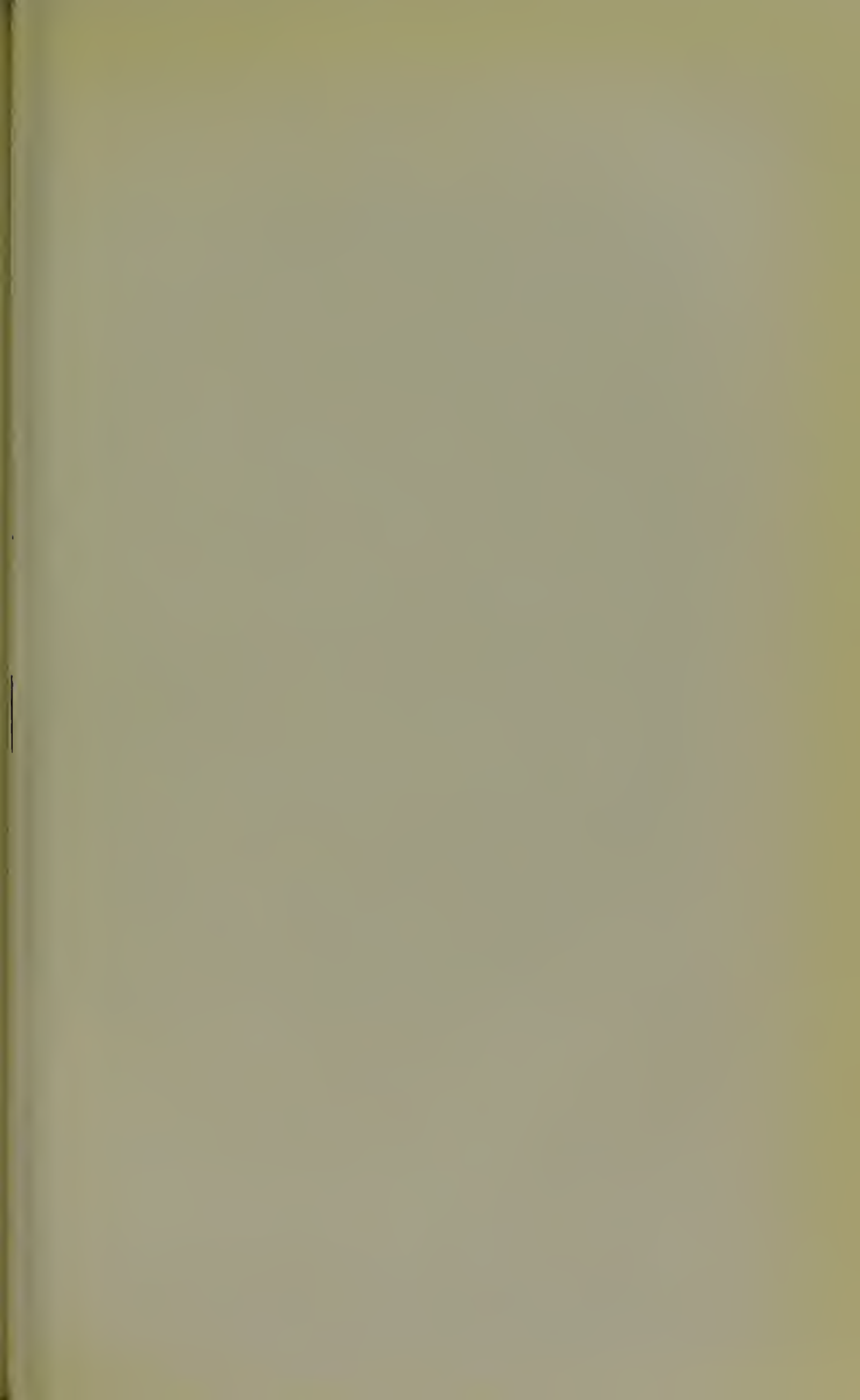


JAMES, VISCOUNT BRYCE by SIR GEORGE REID  
*Oriel College No. 78*



CHARLES BOYLE, VISCOUNT DUNGARVON by A. POND  
*Oriel College No. 26*









JOHN TOLSON

*Oriel College No. 85 On glass*

## PORTRAITS PAINTED IN GLASS MEDALLIONS IN THE HALL OF THE PROVOST'S LODGINGS

- 81 In centre: QUEEN HENRIETTA MARIA, the same type as in the great window in Magdalen College Hall, which is dated 1633.
- 82 Above to the left: SIR THOMAS BODLEY, a portrait based upon the marble bust in the Library.
- 83 Above to the right: PROVOST BLENCOWE, a head very similar to the portrait in the Lodgings.
- 84 Below to the left: THOMAS ALLEN, a copy of the posthumous portrait in Trinity, painted, according to Aubrey (*Brief Lives*, i. 27), at the request of Dr. Kettel,<sup>1</sup> and inscribed AETATIS SUAE 87, 1633.
- 85 Below to right. Probably PROVOST TOLSON. This head showing brown hair, moustache, and pointed beard, a lace-edged ruff and D.D. hood and gown, does not much resemble the portrait in the Lodgings; it is seen more in profile than the head on the canvas, and has more expression. Alone of the five portraits it may perhaps have been taken from life. (Pl. XIV). All five are oval, measuring  $10\frac{1}{4} \times 7\frac{3}{4}$  in.

It is probable that the group of medallions was executed about 1635-40. Hearne says<sup>2</sup> that they were made for Provost Rouse (1574-1652) for his chamber on the west side of the College. Similar portraits in glass of the same approximate date are to be found in other Colleges.<sup>3</sup>

## LIST OF STATUES ON THE RHODES BUILDING

- 86 On the north side, facing High Street, in the centre, above, CECIL RHODES.
- From the west end:—
- 87 WILLIAM ALLEN, Fellow and benefactor; Cardinal; d. 1594.
- 88 WALTER LYHERT, Provost, Bishop of Norwich; d. 1472.
- 89 KING GEORGE V.

<sup>1</sup> A copy by George Huddesford in crayons made in 1770 hangs in the Bodleian Gallery.

<sup>2</sup> *Collections*, i. 291.

<sup>3</sup> Since these notes were made three heads have been damaged.

90 KING EDWARD VII ; d. 1910.

91 JOHN HALSE, Provost, Bishop of Lichfield ; d. 1490.

92 HENRY SAMSON, Provost and benefactor ; d. 1476.

On the south side facing the Quadrangle from the west end :

93 ADAM DE BROME, Founder ; d. 1332.

94 JOSEPH BUTLER, Provost, Bishop of Durham ; d. 1752.

95 JOHN HENRY NEWMAN, Fellow ; Cardinal ; d. 1890.

96 THOMAS ARUNDEL, benefactor, Archbishop of Canterbury ;  
d. 1413.

#### OVER THE HALL DOOR

97 KING EDWARD II.

98 KING EDWARD III.



## VI

### PORTRAITS IN THE QUEEN'S COLLEGE

#### I ROBERT EGLESFIELD

*Thomas Murray.*

Chaplain to Queen Philippa, and Founder of Queen's College in 1341; d. 1349.

Whole length, standing on a marble floor facing the spectator; high black cap; grey hair; clean-shaven face; scarlet gold-embroidered cope over white rochet and black cassock; his r. hand is raised in blessing; his l. holds a book; on table to l. is a volume inscribed BIB. SACRA; architectural background; to r. shield of the College arms. Canvas 95 x 60 in.

Given to the College by Bernard Brougham, M.A., of the College, 1695.

Engraved by J. Faber, 1724.

(*Hall.*)

#### 2 THE SAME

Bust, facing the spectator; black cap; clean-shaven face; white hair; robes as before; his r. hand raised in blessing. Canvas  $28\frac{1}{4} \times 24$  in.

Engraved by M. Burghers.

(*Common Room Gallery.*)

#### 3 THE SAME

Three-quarters length, dress and attitude as before. Canvas  $46 \times 36\frac{1}{2}$  in.

These portraits, all early eighteenth-century work, were based upon a brass plate found in the old Chapel which, however, the present Provost has identified as that of Robert Langton, builder of the outer Chapel in 1518. Gough, quoted by Gutch in his Appendix to Wood's *History and Antiquities*, states that the Founder's portraits were all 'exactly like the effigy represented by this plate; they were all taken from it, as Dr. Shaw told me'. No doubt this refers to Dr. Thomas Shaw, Principal of St. Edmund Hall in 1751.

(*Provost's Book Room.*)

4

## QUEEN PHILIPPA

B. 1314(?); came to England, 1327; married Edward III; probably encouraged the foundation of the College by her Chaplain, Robert of Eglesfield; d. 1369.

Life-size figure, standing, facing the spectator; crowned; hair dressed in rolls at the sides with jewels; red robe with jewelled girdle; blue mantle, lined with ermine, cords with tassels hanging in front; a scroll in her raised l. hand, her r. touching cords. Wooden statue, coloured.

In the College accounts for October 1658 the following entry refers to this figure, 'Johi Rainsford pro opere in capellā, & effigiem Reginae ligneam in aula nutantem figenti.'

It was again repaired in 1746.

An inscription on a brass plate near the figure records its recovery from a garden near Godstow Bridge and restoration to the College:

Hanc effigiem antiquam Philipae,  
Magnae hujus Collegii Patronae,  
Olim aulae refectoriae ornamentum,  
Dein in aedum Praepositi vestibulo positam,  
Mox infelici casu aliensis emancipatam,  
Incuria, situ, caeli intemperie sordidatam,  
Redemit, redornavit, collegio restituit,

A.D. M.D. CCC XCI,

Harrici Johnson, olim Scholaris,  
Socer Henricus Willett.

(Library.)

5

## THE SAME

Head in white plaster from the tomb in Westminster Abbey.

(Upper Library.)

6

## THE SAME

Bust, slightly to r., the head facing the spectator; crowned; hair dressed at the sides with pearls; low-necked red dress; scarlet and ermine mantle; her l. arm resting on a table; College buildings to r. Panel (let into the wall), 30 × 23 in.

(Provost's House.)

7

## THE SAME

T. Murray.

Whole length, standing slightly to r. on stone floor under a canopy; the head slightly to l.; crowned; fair hair, dressed at the sides with pearls; low-necked red dress, and red jewelled edged

mantle, lined with ermine, and fastened on shoulders by cords tied in front with tassels; the sceptre in her r. hand, the orb on a table to l.; her l. hand points to building seen through opening to r. Canvas  $94\frac{1}{2} \times 59$  in.

Engraved by J. Faber, 'T. Murray pinx. e Cenotaph: in Monast. Westmon.' The effigy on which this is based in the Abbey is by Hennequin de Liège. It was finished in 1367.

Given to the College by Stephen Green, M.A., 1710. (Hall.)

## 8 EDWARD THE BLACK PRINCE

B. 1330: created Prince of Wales, 1343; d. 1376.

Three-quarters length, standing, facing the spectator, the head turned three-quarters to r. wearing a coronet; black hair, moustache, and beard; in armour over which is a tabard embroidered with the royal arms; crimson and gold mantle, lined with ermine; his helmet to r. Canvas  $50 \times 41$  in. (Hall.)

## 9 KING EDWARD III

B. 1312; succeeded, 1327; married Philippa of Hainault, 1328; d. 1377.

Half-length, standing slightly to r., the head turned in profile to r.; crowned; long grey hair, beard, and moustache; scarlet and ermine mantle over green robe, trimmed with ermine jewels and gold lace; red under tunic; his l. hand holds orb, his r. the sceptre; to l., behind, a view inscribed QUEENBOROUGH CASTLE; royal arms within the Garter ensigned with the crown; inscribed EDWARDUS III. Panel  $30 \times 23\frac{1}{2}$  in. (let into the wall).

Perhaps connected with the series of portraits of constables of Queenborough Castle which Vertue<sup>1</sup> supposed to be by the hand of Lucas Corneliz. The castle was rebuilt in the reign of Edward III, who granted a charter to the town, and named it in honour of his queen. The portraits of the constables were last preserved as a collection at Penshurst, where one, that of Sir Henry Wentworth, remains. The portrait of George, Duke of Clarence, on canvas, was exhibited at the Burlington Fine Arts Club in 1909.<sup>2</sup> In the Catalogue of National Portraits, exhibited in 1866, another, of John of Gaunt, is mentioned, which had been transferred from panel to canvas. Both these examples are bigger than No. 9, measuring respectively  $45 \times 36$  in. and  $43 \times 34\frac{1}{2}$  in. (Provost's House.)

<sup>1</sup> Walpole, *Anecdotes of Painting*, vol. i, p. 65.

<sup>2</sup> *Catalogue*, pp. 49 and 76.



## 10

## THE SAME

Bust, facing the spectator, the head very slightly to r.; jewelled crown; long white hair; beard and moustache; red, grey, and gold robe; ermine tippet; dark background; inscribed EDWARDUS 3 A. & G. REX. Panel  $22\frac{1}{2} \times 17\frac{1}{4}$  in.

Somewhat similar pictures are at Windsor and St. James's Palace. Oxford Exhibition of Historical Portraits, 1904, No. 1.

(*Common Room Gallery.*)

## 11

## KING EDWARD IV

B. 1442; proclaimed King 1461; d. 1483.

Three-quarters length, standing, three-quarters to l.; crowned; black hair; clean-shaven face; cloth of gold and ermine surcoat over blue dress; collar of the Garter; his r. hand holds a document with a large red seal, his l. the sceptre on his shoulder. Canvas  $48 \times 38$  in.

Given, with other portraits, to the College for the Hall by Dr. Joseph Smith, Provost, 1730-56.<sup>1</sup> (*Common Room Gallery.*)

## 12

## KING HENRY V

B. 1387; said to have been educated at Queen's College by his uncle Cardinal Beaufort; succeeded to the throne, 1413; d. 1422. Half length in profile to l.; jewelled crown; dark hair; clean-shaven face; crimson and gold dress; dark green surcoat lined with brown fur; jewelled collar; both hands held before him; rings on the first, third, and little fingers of his l. hand; rose-coloured curtain background; inscribed HENRICUS 5. A. & G. REX. Panel  $23 \times 17\frac{1}{4}$  in.

Similar portraits, but without the crown, are in the National Portrait Gallery and in the Royal Collection at Windsor Castle. Given to the College by Joseph Smith, LL.D. in 1761. Intended to be hung in the Gallery.<sup>2</sup>

Sir George Scharf notes on this picture that the inscription is modern. The painting is said to be early Tudor work.<sup>3</sup>

Oxford Exhibition of Historical Portraits, 1904, No. 4\*.

(*Common Room.*)

<sup>1</sup> Smith MS. 97, Miscellaneous Collections, iv. I owe many thanks to Dr. Magrath for references to these MSS.

<sup>2</sup> *Ibid.*

<sup>3</sup> The Rev. H. E. D. Blakiston, *Burlington Magazine*, v. 211. Nevertheless we know (Dugdale, *Monast.* i. 534 b) that portraits of kings were used to decorate

13

## THE SAME

Half length, standing slightly to r., the head turned three-quarters to l.; black hair; clean-shaven face; jewelled coronet; in armour with a sword; a medallion with cross of St. George hanging from a chain round his neck. Canvas  $49\frac{1}{2} \times 39\frac{1}{4}$  in.

Given to the College by Dr. Smith.

Sir George Scharf pronounced this portrait to be modern. (*Hall.*)

## 14 MARGARET TUDOR, QUEEN OF SCOTLAND

B. 1489; elder daughter of Henry VII; married, first, in 1503, King James IV of Scotland, second, in 1513, Archibald Douglas, Earl of Angus; d. 1541.

Half length; standing to l.; auburn hair; red and white coif under black French hood bordered with jewels; low-necked dark cloth-of-gold dress, the sleeves slashed with white and bound with fur at the elbow; gold necklace and jewelled pendant; jewelled chain round shoulders; arms crossed in front, her l. supporting a pet marmoset. Canvas  $29\frac{1}{2} \times 24$  in.

A somewhat similar picture, but whole length, at Hampton Court Palace, No. 558,<sup>1</sup> is a copy by Mytens. It bears an inscription 'Aetatis suae 26', and was in the collection of Charles I. Mr. Law has not been able to trace the original.

Given to the College, in the set of six portraits of queens, by Dr. George Clarke (d. 1736). George Vertue records that the same collector had at Oxford pictures of all the kings of England from Charles I to the date of the note, 1713-21.<sup>2</sup>

(*Common Room.*)

15

## MARY QUEEN OF SCOTS

B. 1542; beheaded, 1587.

Bust, slightly to l.; flat lace-edged cap; dark auburn hair; lace-

living rooms so early as 1322-9. These were probably more or less differentiated, and some attempts were made to indicate personality. Thus Edward III in St. Stephen's Chapel has a beard; the Westminster portrait of Richard II (which surely is English work) shows us a youthful sovereign; Henry IV, with his rough beard and extraordinary hanging scarf-like head-dress—in the much repainted portrait from Hampton Court, Herefordshire—represent characteristics from living men. Therefore there is some reason to suppose that this portrait is based upon a traditional likeness, and may under the more modern refining and smoothing restoration be older and nearer to an original than some connoisseurs allow. It must be noticed, however, that certain points of resemblance to heads, for example, of Richard III and Henry VI in the Provost's House at Eton, and elsewhere, suggest a standard type rather than the portrait of an individual.

<sup>1</sup> Mr. Law's *Illustrated Catalogue* of 1898 is used for reference.

<sup>2</sup> Add. MS. 23068, p. 41.

edged ruff, the l. side pleated, the r. in single fold; gauze wings above each shoulder and veil; black dress with white satin quilted yoke; gold crucifix hanging from black ribbon round neck; inscribed to l. MARY QUEEN OF SCOTS 1568. Canvas  $29\frac{1}{2} \times 24\frac{1}{2}$  in.

One of the six portraits of queens given by Dr. Clarke (d. 1736).  
Perhaps painted to complete the set. (*Upper Common Room.*)

## 16

## BERNARD GILPIN

B. 1517; entered the College in 1533; Fellow; Archdeacon of Durham, 1556; an early reformer, called 'the Apostle of the North'; Founder of a grammar school at Houghton-le-Spring; d. 1584.

Half length, slightly to r.; black close-fitting cap covering his ears and edged with white; greyish beard and moustache; close pleated ruff; black gown; velvet stole lined with fur. Canvas  $26\frac{1}{2} \times 21$  in.

Label inscribed 'Bernard Gilpin, "one of the Reformers". Born at Kentmere Hall, Westmoreland'.

Acquired by the College about 1917. (*Upper Common Room.*)

## 17

## QUEEN ELIZABETH

B. 1533; succeeded to the throne, 1558; d. 1603.

Half length, standing slightly to l.; auburn hair; red head-dress trimmed with jewels; low-necked dress of scarlet cloth of gold, jewelled round the bodice, with wide sleeves; under-sleeves of cloth of gold slashed with white; jewelled necklace and girdle; she holds a book with both hands; dark background. Canvas  $26 \times 24$  in.

Copy, made early in the eighteenth century, of a picture in the Royal Collection at Windsor Castle, believed to have been painted when the Queen was aged fourteen, perhaps as a pendant to the portrait of Mary now in the Ashmolean Museum. The portrait of Elizabeth appears in the inventory of the Royal Collection made in 1547 preserved in the British Museum, but not in the inventory dated 1542 in the Record Office.<sup>1</sup>

Given to the College by Dr. George Clarke (d. 1736).

Royal Academy, Winter Exhibition, 1902, No. 164.

Oxford Exhibition of Historical Portraits, 1904, No. 89.

(*Common Room.*)

<sup>1</sup> See an article by Mr. Lionel Cust, *Cornhill Magazine*, Feb. 1907.



18

## HENRY AIRAY

B. 1560; entered St. Edmund Hall, 1519; Fellow of Queen's College, 1586; Provost, 1589; benefactor to the College and the Parish; d. 1616.

Three-quarters length, standing slightly to l.; short dark hair; peaked beard and moustache; white falling ruff and cuffs; black gown; his r. hand holds a small book by his side, his l. at his waist; dark brown background; above on either side is a shelf, to l. books and a banderole inscribed *ARS LONGA*, to r. a shield (paly of six arg. and gules, crest a griffin's head, erased, gules). Panel  $38 \times 30\frac{1}{4}$  in.

On the back is a label inscribed 'Dr. Pereson, Provost 1582', but the arms appear to indicate a member of the Airay family.

Dr. Joseph Smith, the Provost, gave to the Lodgings a portrait 'of Dr. Airay bought of Sedgely at Oxford'.<sup>1</sup>

A small brass in the south wall of the chapel represents Dr. Airay in his surplice and hood, with a skull-cap, and wearing a short beard cut to a point, and a moustache. The words 'Te Sequar' issue from his mouth.<sup>2</sup>

Dr. Airay, whose will, dated December 1, 1616, is preserved in the University Archives, makes his cousin Christopher Potter his executor; he bequeaths books to him and a gold cup to the College. No portrait is mentioned. But in Airay's day a portrait was often too slightly regarded to be made a special legacy. Commonly portraits went with the library of the deceased. A picture of Airay sold among his effects might well have lingered in an Oxford shop till Dr. Smith found it.

(Common Room Gallery.)

## 19 (PLATE XVI). HENRY ROBINSON

B. 1553 (?); educated at Queen's College; Fellow, 1575; Provost, 1581; Bishop of Carlisle, 1598; d. 1616.

Bust, three-quarters to r.; black cap; brown hair, moustache, and beard; white pleated ruff; black chimere over rochet; dark background; to r. shield of arms, Robinson and the see of Carlisle, with motto *NON TE DESERAM*; inscribed *EX DONO RIC. VIG.* Panel  $15\frac{1}{4} \times 11\frac{1}{4}$  in.

A label on the back is inscribed 'Collegio Reginensi Oxon. Hanc effigiem Henrici Robinson S.T.P. Electi in prepositum 5 Maii

<sup>1</sup> Smith MS. 97, Miscellaneous Collections, iv.

<sup>2</sup> See Gutch, *Antiquities*, p. 161, who prints the inscription in full. He died in October, and his friend Dr. Robinson (No. 19) in June of the same year.

1581, in Episcopum Cariolensem erecti 27 maii: confirmati 22 Julii: consecrati 30 Julii 1598: obiit 19 Junii 1616: D.D. Ric. Rawlinson L.L.D. olim Coll. Di. Jo. Bapt. Oxon. 1754.'

A small brass plate on the north wall of the chancel in the College chapel shows the bishop in robes kneeling in front of his church, his pastoral staff over his shoulder; he wears a skull-cap, and has his beard cut round under his chin.<sup>1</sup> (*Common Room.*)

## 20

## RICHARD CRACKENTHORPE

B. 1567; entered Queen's College, 1583; Fellow, 1598; D.D.; incorporated also at Cambridge; Chaplain to James I; a puritan preacher and controversialist; d. 1624.

Three-quarters length, seated three-quarters to r., in a blue arm-chair; grey hair, moustache, and beard; falling ruff; D.D. black and scarlet gown over cassock; an open book inscribed LOGICAE in his lap, of which he is turning a leaf with his r. hand. Canvas 49 x 39 in.

Given to the College by a well-known eighteenth-century doctor, Adam Askew,<sup>2</sup> of Newcastle; mentioned as in the Library by Gutch.<sup>3</sup>

Exhibition of National Portraits, 1866, No. 509.

(*Upper Library.*)

## 21 UNKNOWN MAN (APPARENTLY OF THE EARLY SEVENTEENTH CENTURY)

Half length, three-quarters to r.; rough white hair; moustache and beard; plain turned down linen collar; black dress; his

<sup>1</sup> This must be the portrait on which there is a note in Dr. Joseph Smith's MS. 97, Collections, iv: 'Joseph Smith LLD. son to y<sup>e</sup> Provost procured a small picture of Bp Robinson of Dr Rawlinson, given to y<sup>e</sup> Lodgings.' The second inscription EX DONO RIC VIG. appears to be impossible to explain satisfactorily. Dr. Rawlinson, though a non-juring bishop, had no local title, and no connexion with Worcester. Of the three Richards who were bishops of that see, Pates and Fletcher were dead before Robinson was Bishop of Carlisle; Richard Hurd was bishop only many years after the death of Rawlinson. It is possible that the second abbreviated name may end with a 'C' not a 'G', but the alternative would be no more intelligible. Originally the brass was on the south wall (see Gutch, *Colleges and Halls*, p. 160, who prints the long inscription in full.) The College paid for alabaster for his monument, presumably in Carlisle Cathedral in 1618-19.

<sup>2</sup> The father of Anthony Askew, M.D., a friend of Dr. Mead, and a connoisseur of painting.

<sup>3</sup> Wood's *Colleges and Halls*, addition by Gutch, p. 158.



HENRY ROBINSON

*The Queen's College No. 19*



WILLIAM LUDLAM by LEWIS VASLET

*The Queen's College No. 71*



CHRISTOPHER POTTER

by GILBERT JACKSON

*The Queen's College No. 23*



JOSEPH SMITH

by J. MAUBERT

*The Queen's College No. 66*





r. hand rests on a letter inscribed to . . ., on a table before him ; dark background. Canvas  $28\frac{1}{2} \times 24\frac{1}{4}$  in.  
Oxford Exhibition of Historical Portraits, 1905, No. 120.  
(*Upper Common Room.*)

## 22 BARNABY POTTER

B. 1577 ; educated at Queen's College ; M.A. 1602 ; Fellow, 1604 ; D.D. 1615 ; Provost, 1616 ; High Almoner to King Charles, 1628 ; Bishop of Carlisle, 1629 ; d. 1642.  
Half length, slightly to r. ; brown hair falling to neck ; slight moustache and tuft on chin ; falling collar ; black gown over black dress ; his r. hand holds a book before him, a forefinger between the leaves ; brown background. Canvas  $29 \times 24\frac{1}{4}$  in.  
Oxford Exhibition of Historical Portraits, 1905, No. 28.  
(*Provost's House.*)

## 23 CHRISTOPHER POTTER

(PLATE XVI). *Attributed to Gilbert Jackson.*  
B. 1591 ; educated at Queen's College ; Fellow, 1615 ; Provost 1626 ; Dean of Worcester, 1636 ; an adherent and correspondent of Laud ; d. 1646.  
Half length, slightly to r. ; fair hair, moustache, and peaked beard ; narrow white collar and turned-up cuffs ; black gown over black dress ; both hands before him, his r. holding a red-covered book with clasps ; dark background ; inscribed to r., J.<sup>1</sup> ETA 44.  
A. D. 1634. Canvas  $37\frac{1}{2} \times 29$  in.  
Oxford Exhibition of Historical Portraits, 1905, No. 34.  
(*Upper Common Room.*)

## 24 KING CHARLES I

B. 1600 ; succeeded to the throne, 1625 ; beheaded, 1649.  
Half length, standing three-quarters to r. ; long brown hair, moustache, and peaked beard ; deep lace-edged collar ; brown dress trimmed with silver and slashed with white ; dark-brown cloak ; ribbon, George and star of the Order of the Garter ; his r. hand rests on his hip, his l. on the hilt of his sword ; crown on table to r. ; dark architectural and curtain background.  
Canvas  $41 \times 31$  in.  
Given to the College by Dr. Joseph Smith, Provost (1730-56).  
Oxford Exhibition of Historical Portraits, 1905, No. 75. (*Hall.*)

<sup>1</sup> This initial may stand for the painter's name. The picture has other characteristics of Gilbert Jackson's work, but it is a weak example.

25

## THE SAME

Three-quarters length, standing three-quarters to l.; long dark hair, moustache, and pointed beard; wide lace collar and cuffs; mantle over red coat; badge, ribbon, and star of the Order of the Garter; his r. hand on table to l., on which lie two books lettered *THE COMMON TRACTS*, and the crown and sceptre; a sword in his l.; small block and ace are seen to r. Canvas 49 × 38 in.  
(*Upper Library.*)

26

## THE SAME

Bust, three-quarters to r.; long dark hair, moustache, and small pointed beard; falling ruff; gold embroidered coat over dark red dress; the George on blue ribbon suspended round his neck; inscribed *SUBIICE TE RATIONI SI VIS OMNIA SUBIICERE 1630*. Panel (let into the wall), 30½ × 25 in.

An entry in the College accounts refers to this and to the companion portrait of Henrietta Maria, No. 31: '1630-1. Pro picturis Regis Caroli et Reginae Mariae, 34<sup>s</sup>.'

(*Provost's House.*)

27

## GERARD LANGBAINE

B. 1609; educated at Queen's College; M.A. and Fellow, 1633; Provost and D.D. 1646; Keeper of the Archives, 1644; d. 1658.

Bust, three-quarters to l.; dark-brown hair; fair turned-up moustache and peaked beard; black square cap; falling collar; gown over black dress; brown background. Canvas 29½ × 24½ in.  
Oxford Exhibition of Historical Portraits, 1905, No. 61.

(*Provost's House.*)

28

## THE SAME

A similar portrait, tassels, and strings of the collar visible. Canvas 24 × 19½ in.

Oxford Exhibition of Historical Portraits, 1905, No. 62.

(*Common Room Gallery.*)

29

## QUEEN HENRIETTA MARIA

B. 1609; married to King Charles I, 1625; with the court in Oxford, 1636; d. 1669.

Half length, standing three-quarters to l.; dark hair in curls; single row pearl necklace; low-necked pale blue dress, with wide sleeves to the elbow; light greyish-brown gauze scarf falling from her l. shoulder; her hands folded before her, a wreath of



flowers hanging from her l. wrist ; dark background. Canvas  $41\frac{1}{2} \times 32\frac{1}{2}$  in.

One of the six queens given by Dr. George Clarke <sup>1</sup> (d. 1736).  
Oxford Exhibition of Historical Portraits, 1905, No. 104. (*Hall.*)

### 30 THE SAME

Bust, in profile to r., the head turned three-quarters towards the spectator ; dark-brown curls ; crown on the back of the head ; loose red drapery over white ; brown scarf ; pearl necklace ; her r. hand holding a St. Catherine's wheel ; dark background. Canvas  $29\frac{1}{2} \times 24\frac{1}{2}$  in.

An old label on the back inscribed with her name. This portrait has been sometimes erroneously supposed to represent Catherine of Braganza. (*Upper Common Room.*)

### 31 THE SAME

Bust, in an oval, slightly to l. ; dark hair dressed with pearls ; pearl necklace and ear-rings ; low-necked black dress with wide standing lace collar ; sleeves of underdress tied at the elbows with red and white striped ribbon bows ; her l. hand holds her handkerchief ; inscribed CEST REGNER SERVIR A DIEU. 1630. Panel  $30\frac{1}{2} \times 24\frac{1}{2}$  in.

An entry in the College accounts refers to this and to the companion portrait of Charles I, No. 26 : '1630-1 Pro picturis Regis Caroli et Reginae Mariae 34s.'

The panel is now let into the wall of the hall. (*Provost's House.*)

### 32 ISAAC FULLER

(PLATE XVII).

*Isaac Fuller.*

B. 1606 ; studied under Perrier in France, specially from the antique ; a painter of portraits and historical and decorative works ; worked for some time in Oxford ; d. 1672.

Half length, seated three-quarters to l., the head turned facing the spectator ; high-crowned crimson cap ; long dark-brown hair curling to shoulders, moustache, and short beard ; long white neckcloth, the ends striped with red ; loose crimson drapery showing white shirt at the wrists ; the l. arm on arm of chair, the r. hand on the plaster cast of the head of a youth which

<sup>1</sup> It is difficult to say whether this or the next portrait was Dr. Clarke's gift. No. 30 is the same size as the other pictures identified as of the series.

rests on his knee; to l. is seen a boy's face, leaning forward behind the shoulder of the artist, and looking up at him. Canvas  $47 \times 41$  in.

Formerly in the possession of Dr. George Clarke, who gave it to the College.<sup>1</sup>

Sir George Scharf says (*Oxford Sketch Book*, p. 10) that this picture is painted in imitation of Spagnoletto 'like the Sir Thomas Isham at Blenheim'.

Another portrait is in the Bodleian Gallery, No. 142.

(*Common Room Gallery.*)

## 33

## KING CHARLES II

*Sir G. Kneller.*

B. 1630; in Oxford with the Court, 1642-5; restored to the throne, 1660; visited Oxford, 1663 and 1681; d. 1685.

Three-quarters length, standing three-quarters to r.; dark periwig falling over shoulders, and slight moustache; deep square lace-edged collar; robes of the Order of the Garter; collar and George; his r. hand holds a fold of his mantle, his l. rests beside his plumed hat on a table to r.; architectural background. Canvas  $49 \times 40$  in.

On the top of the frame in black is written 'C<sup>s</sup> II. G. Kneller'.

Oxford Exhibition of Historical Portraits, 1905, No. 151.

(*Common Room Gallery.*)

## 34

## THOMAS CARTWRIGHT

B. 1634; educated at Queen's College; M.A. 1655; Prebendary of St. Paul's, 1665; Dean of Ripon, 1675; Bishop of Chester, 1686; d. 1689.

Three-quarters length, seated three-quarters to r.; grey hair falling to neck, slight grey moustache and tuft on chin; black square cap; square bands; white rochet; black chimere; his r. hand on his lap, his l. rests on the arm of his chair; dark background. Canvas  $47 \times 38\frac{1}{2}$  in.

Exhibition of National Portraits, 1866, No. 1010; Oxford Exhibition of Historical Portraits, 1905, No. 164. (*Hall.*)

<sup>1</sup> B.M. Add. MS. 23069, fol. 14; George Vertue saw it in the possession of Dr. Clarke, and made a drawing from it. He describes it as the 'Picture of Isaac Fuller and his son "done by himself"'. The son, of the same name, worked as a painter for Wren.

35

## THE SAME

*Gerard Soest.*

Bust, three-quarters to l.; dark hair falling to shoulders, slight moustache and tuft on chin; square bands; white surplice; scarlet and black hood; black scarf; grey background. Canvas  $29 \times 24\frac{1}{4}$  in.

Presented by Dr. Magrath, Provost.

Here painted as Dean of Ripon. A similar picture is in the National Portrait Gallery.

Engraved by I. Becket.

Oxford Exhibition of Historical Portraits, 1905, No. 165.

*(Provost's House.)*

36

## THOMAS LAMPLUGH

*Sir Godfrey Kneller.*

B. 1615; educated at Queen's College; M.A. 1642; Archdeacon of London, 1664; Bishop of Exeter, 1676; Archbishop of York, 1688; d. 1691.

Bust, three-quarters to r., the head turned slightly towards the spectator; grey hair; white moustache and tuft on chin; black skull-cap; square bands; white rochet; black chimere; dark background; painted in an oval spandrel. Canvas  $29 \times 24$  in.

Engraved by P. Vanderbanc with Kneller's name and 'aetatis suae 74'.

Exhibition of National Portraits, 1866, No. 995; Oxford Exhibition of Historical Portraits, 1905, No. 175. *(Common Room.)*

37

## THE SAME

Three-quarters length, seated three-quarters to r.; grey hair and moustache, and tuft on chin; black cap; square bands; black chimere and scarf over rochet; his r. hand holds book in his lap; his l. on elbow of chair; table with crimson cover to r.; dark background; inscribed DR THOMAS LAMPLUGH, ARCH.-B<sup>P</sup> OF YORK. OBIT 5 MAY 1691. AET. 76.

A fine whole length by Kneller at Bishopthorpe may be the original of both these portraits. The archbishop, in rochet and black chimere, is seated in a red arm-chair on the top of a short flight of black and white marble steps.

*(Common Room Gallery.)*



**38 (PLATE XVII). THOMAS BARLOW**

B. 1607; educated at Queen's College; M.A. and Fellow, 1633; Provost, 1657; Bodley's Librarian, 1642-60; Bishop of Lincoln, 1675; d. 1691.

Half length, slightly to r.; dark grey hair falling to neck; slight moustache; black square cap; wide square collar and narrow bands at wrists; black gown over black dress; both hands before him, his l. arm resting on a table to r.; dark background. Canvas  $35\frac{1}{4} \times 29\frac{1}{2}$  in.

Bequeathed to the College by Thomas Cartwright, Bishop of Chester (d. 1689).<sup>1</sup> Formerly in the Library.

Exhibition of National Portraits, 1866, No. 1002; Oxford Exhibition of Historical Portraits, 1905, No. 169.

(*Upper Common Room.*)

**39 SIR JOSEPH WILLIAMSON**

*Attributed to Sir P. Lely.*

B. 1633; educated at Queen's College; Fellow, 1657; Secretary of State, 1674-8; second President of the Royal Society; benefactor to the College; d. 1701.

Three-quarters length, standing three-quarters to l.; dark periwig falling to shoulders; clean-shaven face; lace cravat: purplish grey waistcoat; yellow drapery round shoulders; white shirt with lace ruffles; his l. hand on his hip, his r. holds some papers on a table to l.; architectural and curtain background. Canvas  $49 \times 39\frac{3}{4}$  in.

Bought by the College as a picture by Lely in 1751.<sup>2</sup>

A similar picture, but bust only, is in the National Portrait Gallery, which is described to be in the style of Lely. Another, three-quarters length, is in the Bodleian Gallery.

Oxford Exhibition of Historical Portraits, 1905, No. 194. (*Hall.*)

**40 QUEEN CATHERINE OF BRAGANZA**

B. 1638; married Charles II, 1662; in Oxford, 1665-6 and 1681; d. 1705.

Bust, slightly to r.; dressed as a shepherdess; large red hat trimmed with green; dark hair falling over shoulders; pearl

<sup>1</sup> Bishop Cartwright directed that his bequest should be 'hung up and kept in the Provost's Lodgings'. Another portrait in chimere and rochet which was engraved by R. White is marked 'Henne pinx'.

<sup>2</sup> See Smith MS. 96, p. 1, 1753.



ISAAC FULLER by HIMSELF

*The Queen's College No. 32*



THOMAS BARLOW

*The Queen's College No. 38*





earrings and necklace ; low-necked white bodice with short sleeves ; scarlet cloak ; blue ribbon over her r. shoulder, against which rests a shepherd's crook ; dark background. Canvas  $29\frac{1}{2} \times 24$  in.

One of the set of six portraits of queens given to the College by Dr. George Clarke (d. 1736). (*Common Room Gallery.*)

#### 41 JOHN MILL

B. 1645 ; educated at Queen's College ; Fellow, 1670 ; D.D. 1681 ; Chaplain to Charles II ; Principal of St. Edmund Hall, 1685 ; d. 1707.

Bust, slightly to r. ; black square cap ; light-brown hair, curling to shoulders ; clean-shaven face ; square bands ; black and scarlet D.D. gown with hood ; dark-brown background ; painted in an oval spandrel. Canvas  $30 \times 24\frac{1}{2}$  in. (*Common Room Gallery.*)

#### 42 TIMOTHY HALTON

*James Maubert.*

B. 1632 (?) ; Fellow of Queen's College, 1657 ; D.D. 1674 ; Archdeacon of Oxford, 1675 ; Provost, 1677 ; benefactor to the College ; d. 1704.

Three-quarters length, seated three-quarters to l. ; brown hair falling to shoulders ; clean-shaven face ; black square cap ; square bands ; black gown and silk scarf ; his l. hand rests on the arm of his chair, his r., gloved, holds a glove and rests upon a desk to l., upon which is a book, pen, and ink ; warm grey background ; signed below to r. MAUBERT F. Canvas  $49\frac{1}{2} \times 39\frac{1}{4}$  in.

Given to the College by Dr. Joseph Smith, Provost, 1730-56, and probably the portrait placed by the donor in the Library.<sup>1</sup> Oxford Exhibition of Historical Portraits, 1905, No. 195. (*Hall.*)

#### 43 THE SAME

Copy of the same picture. Canvas  $29 \times 24\frac{1}{2}$  in.

Perhaps the picture given by Dr. Joseph Smith, jun., who presented to the College in 1761 'a portrait of Uncle Halton'.<sup>2</sup>

(*Provost's Book Room.*)

#### 44 THE SAME

Another portrait similar to the first. Panel  $22 \times 20$  in.

Presented by Dr. Magrath, Provost. (*Provost's Study.*)

<sup>1</sup> Smith, MS. 97, Miscellaneous Collections, iv.

<sup>2</sup> Mrs. Bryan Stapleton, *Three Oxford Parishes*, p. 81, explains the relationship.

45

## HENRY COMPTON

*John Riley.*

B. 1632; educated at Queen's College; D.D. and Canon of Christ Church, 1669; Bishop of Oxford, 1674, of London, 1675; crowned William III; Lord Almoner to Queen Anne, 1702; d. 1713.

Three-quarters length, standing three-quarters to r.; brown hair falling to shoulders; clean-shaven face; black skull-cap; square bands; white rochet; black chimere and scarf; his r. hand, resting upon an ornamented pedestal to l., holds a book, his l. a fold of his scarf; architectural and curtain background.

Canvas  $48\frac{1}{2} \times 39\frac{1}{2}$  in.

Presented by Dr. Magrath, Provost.

The head was engraved by I. Beckett with name of painter.

Oxford Exhibition of Historical Portraits, 1905, No. 224.

*(Provost's House.)*

46

## QUEEN ANNE

B. 1665; visited Oxford in 1683, 1688, 1702, 1708; and the Queen's College, as Princess, in 1683; d. 1714.

Bust, facing the spectator; dark hair; pearl necklace; dark-yellow low-cut dress, trimmed with ermine; ermine mantle; star of the Order of the Garter on her breast, a jewelled George suspended on a blue ribbon round her neck; painted in an oval spandrel. Canvas  $29 \times 24$  in.

Given to the College by Dr. George Clarke (d. 1736).

*(Common Room Gallery.)*

47

## THE SAME

Whole length, sitting slightly to r. on a dais, the head turned facing the spectator; dark hair; pearl necklace; low-cut brown velvet bodice trimmed with jewels and ermine; lace undersleeves; white and gold skirt; blue ermine-lined mantle; her feet on a cushion; her r. hand holding the orb, her l. rests on the arm of her chair; dark-red background, column to l.; crown and sceptre on table to r.; inscribed with name and PACIS EUROPÆ RESTAURATRIX (?) ECCLES. ANGLIÆ . . . Canvas *c.*  $90 \times 50$  in.

Given by John Michell, member of the College, and benefactor, in his lifetime (d. 1739).<sup>1</sup>

*(Upper Library.)*

<sup>1</sup> See Gutch's additions to Wood's account of Queen's College, p. 156.



SIR CHRISTOPHER WREN by MICHAEL RYSBRACK

*The Queen's College No. 51*





48

## WILLIAM LANCASTER

(PLATE XIX).

*Thomas Murray.*

B. 1650; entered Queen's College, 1670; Fellow, 1679; D.D. 1692; Provost, 1704; built the front quadrangle; d. 1717.

Three-quarters length, standing slightly to l.; fair periwig falling to shoulders; clean-shaven face; square bands; black gown and cassock; his r. hand rests on a table to l., his l. holds a fold of his gown; dark background. Canvas  $49 \times 39\frac{1}{2}$  in.

Engraved by G. Vertue, 1718.

Given to the College by Dr. Joseph Smith, Provost (1730-56).

Oxford Exhibition of Historical Portraits, 1906, No. 1. (*Hall.*)

49

## THE SAME

Replica of No. 48.

(*Upper Library.*)

50

## JOSEPH ADDISON

*Simon Du Bois.*

B. 1672; entered Queen's College, 1687; demy of Magdalen, 1689; M.A. 1693; Fellow, 1697-1711; essayist, and Secretary of State, 1717; d. 1719.

Three-quarters length, standing slightly to r., the head facing the spectator; light-brown periwig falling over shoulders; clean-shaven face; blue coat with ornamental gold buttons open over white shirt at breast and wrists; his l. hand points to r., his r. rests upon a pedestal to l. upon which are books, an inkstand, and a paper covered with writing, in which the word SPECTATOR and the signature of the artist DU BOIS PINX are legible; architectural and curtain background. Canvas  $53\frac{1}{2} \times 43\frac{1}{2}$  in.

Given to the College by Thomas Tickell, nephew of Addison's friend, in 1793.<sup>1</sup>

Oxford Exhibition of Historical Portraits, 1906, No. 4.\* (*Hall.*)

51

## SIR CHRISTOPHER WREN

(PLATE XVIII).

*Michael Rysbrack.*

B. 1632; Savilian Professor of Astronomy; d. 1723.

Bust, terra cotta, facing the spectator; long wig curling to shoulders; clean-shaven aged face, showing the loss of teeth; drapery over open shirt; signed MICH<sup>L</sup> RYSBRACK FEB. 1726/7.

<sup>1</sup> Celeberrimorum virorum Josephi Addison hujus Collegii olim commensalis & Thomæ Tickell olim socii effigies à Gothofredo Kneller equite Aurato depictas et publico Collegii Refectorio collocandas D.D. Thomas Tickell Arm. et predicti Thomæ Tickell Nepos pientissimus. A. D. 1793 (*Liber Albus Benefactorum*).

This bust, which is based on a death mask, at one time passed for a portrait of Voltaire. (Library.)

## 52 (PLATE XIX). RICHARD MILLER

Probably the elder son of Richard Miller, a fellmonger and Mayor of Oxford in 1652, who died and was buried in St. Aldate's parish in 1662. The second son, Matthew, took up his freedom in September, 1677. The elder son, presumably Richard, does not appear in the City archives nor in Foster's *Alumni*. But, as in 1659, Richard Miller, senior, is described as 'gent. and fellmonger', and had leased land at Cripsey, the subject of this portrait may have been a citizen of private means in Oxford. As his younger brother must have been about 21 in 1677, Richard was probably born about 1652; he gave £100 towards the cost of new buildings made by Provost Lancaster; d. 1724.<sup>1</sup>

Three-quarters length, standing three-quarters to l.; long brown wig falling over his shoulders, a curl on each, tied with black ribbon; clean-shaven face; long white cravat and ruffles; grey-blue velvet coat and waistcoat; his r. hand points to the l., his l. on hip, hilt of sword seen; inscribed RICHARDUS MILLER GENEROSUS COLL. REG. D.D. TENEMENTUM, ETC., ET EX OCCIDENTALI PARTE HOSP: IN USUM PRAEPOSITI A. D. 1723.<sup>2</sup> Canvas  $48\frac{1}{2} \times 39\frac{1}{2}$  in.

On the back, which has been relined, is written 'Rich<sup>d</sup> Miller Esq, Aetatis 71 T. Weurzag Se 1723'—which no doubt stands for *T Murray Fe.* (Upper Common Room.)

## 53 MRS. MILLER (?), OR PERHAPS MARY, DAUGHTER OF RICHARD MILLER

Three-quarters length, seated three-quarters to r.; dark hair; lace cap; dark veil falling at the back; low-necked grey silk dress;

<sup>1</sup> His will (PCC 278 Bolton), proved in 1724, runs as follows:

'I Richard Miller of south Hinksey, Berks, give to my daughter Mary Miller that house in St. Thomas' parish in Oxford & going by the name of Dulmes Holding and now in possession of one Hall, tenant. And my goods & chattels; I leave to my daughter Kensel & to my son Matthew Miller one shilling. Dated 14 day of Oct. 1718. Signed Richard Miller: Witness Richard Miller junior Christopher Brooke

p<sup>d</sup> 24 Dec. 1724.'

<sup>2</sup> I am informed by Mr. H. E. Salter that the tenement here mentioned was on the site of the present Lodgings or the Provost's Garden. It was the property of Magdalen College, and let on a forty years' lease to a Mr. Willis, merchant, of London in 1707. The date of sale by Magdalen to Queen's was 1709, though a quitrent was paid by the latter college for another hundred years. Richard Miller's benefaction probably took the form of buying out Mr. Willis.





WILLIAM LANCASTER by T. MURRAY

*The Queen's College No. 48*



RICHARD MILLER by T. MURRAY

*The Queen's College No. 52*



white lace fichu ; deep lace under-sleeves ; both hands rest on book in her lap. Canvas  $49 \times 39\frac{1}{2}$  in. (*Upper Common Room.*)

54

## WILLIAM NICOLSON

B. 1655 ; educated at Queen's College ; Fellow, 1679 ; D.D. and Bishop of Carlisle, 1702 ; Bishop of Derry, 1718 ; Archbishop of Cashel, 1727 ; a learned antiquary ; d. 1727.

Bust, slightly to r. ; white wig ; clean-shaven face ; bands ; black chimere over rochet. Canvas  $29\frac{1}{2} \times 24\frac{1}{2}$  in.

A copy by W. Miln in 1891 of the original in the possession of Colonel J. E. C. C. Lindesay, of Loughry Tully Hogue, Co. Tyrone, a descendant of John Lindesay, who married Elizabeth dau. of the Rev. Bellingham Mauleverer, a descendant of Bishop Nicolson.

Presented by Dr. Magrath, Provost.

(*Provost's House.*)

55

## QUEEN CAROLINE

B. 1683 ; married George Augustus, prince elector of Hanover in 1705 ; came to England as Princess of Wales, 1714 ; Queen Consort ; benefactress to the Queen's College ; d. 1737.

Three-quarters length, standing three-quarters to r. ; powdered hair dressed with pearls, pearl ear-rings ; violet velvet and ermine robes, and mantle, over low-cut jewelled bodice, and lace sleeves ; white and gold skirt ; pearl girdle and shoulder-loops ; her l. hand holds sceptre ; crown on table to r., chair to l. ; crimson curtain background. Canvas  $49\frac{1}{2} \times 39\frac{1}{2}$  in.

Given to the College for the Hall by the Provost, Dr. Joseph Smith (1730-56).

A bust similar to this was engraved by J. Faber from the original by J. Vanderbank, in the possession of the Duke of Richmond.

A similar whole length, engraved, has the date 1739. (*Hall.*)

56

## THE SAME

Bust, three-quarters to l. ; powdered hair, a curl falling on her r. shoulder ; low-cut blue and ermine dress, fastened with jewelled clasps ; blue, ermine-lined mantle ; painted in an oval spandrel. Canvas  $29 \times 24$  in.

A label at the back inscribed, incorrectly, 'Queen Mary II'.

This head is by or after Kneller, a portrait of Caroline as Princess of Wales. It was engraved by Vertue.

(*Common Room Gallery.*)



57

## THE SAME

*Sir Henry Cheere.*

Statue, marble, whole length, over the gateway into High Street ; diadem ; semi-classical robes. Over six feet high.

Presented to the College<sup>1</sup> by Provost Joseph Smith in 1735 in recognition of Queen Caroline's gift of £1,000 to the Building Fund of the College in 1733.

58

## THE SAME

Bust, black plaster, perhaps a study for the head of the statue ; facing the spectator, the head turned slightly to r. ; diadem on hair ; bare neck ; dress edged with little frill ; necklace ; ermine cloak.

*(Lower Library.)*

59

## LADY ELIZABETH HASTINGS

B. 1682 ; daughter of Theophilus, seventh Earl of Huntingdon ; inspired the famous phrase 'to love her is a liberal education' ;<sup>2</sup> benefactress to the College ; d. 1739.

Three-quarters length, seated facing the spectator, the head turned three-quarters to r. ; light-brown hair ; low-necked white dress ; her r. hand rests on seat, her l. in lap ; a stand with flowers to r. ; trees and sky are seen through an opening between columns to l. Canvas  $48\frac{1}{2} \times 39\frac{1}{2}$  in.

A copy of the picture at Otterbourne, Hants.

Given to the College by Dr. Joseph Smith, Provost, 1730-56.<sup>3</sup>

*(Hall.)*

60

## JOHN MICHEL

B. 1661 (?) ; Gentleman Commoner of Queen's College, 1676 ; of Richmond, Surrey ; M.P. for Sandwich, Kent, 1698 ; a munificent benefactor to the College by his will ; d. 1739.

Bust, three-quarters to r., the head turned slightly to l. ; long dark periwig over shoulders ; clean-shaven face ; long lace cravat ; reddish-brown drapery fastened with a brooch on his r. shoulder, showing white shirt sleeve ; dark background ; painted in an oval spandrel. Canvas  $29\frac{1}{2} \times 24\frac{1}{2}$  in.

Perhaps attributable to W. Wissing.

Oxford Exhibition of Historical Portraits, 1906, No. 41.

*(Common Room).*

<sup>1</sup> Dr. Magrath says the cost of the statue was £125. The design was approved by Dr. George Clarke, and Sir James Thornhill. *The Queen's College*, ii, pp. 93, 94.

<sup>2</sup> *Tatler*, No. 49, by Steele.

<sup>3</sup> Smith MS. 97, iv.

61

## THE SAME

Three-quarters length, standing slightly to r., the head turned slightly to l.; dark periwig falling over shoulders; clean-shaven face; white lace cravat; dark yellowish-brown drapery, showing white shirt at wrist of his r. hand, which holds an architectural drawing; fluted pillar to l., bookshelf with books to r. Canvas  $49\frac{1}{2} \times 39\frac{1}{2}$  in.

Both these portraits appear to have been procured and given to the College by Dr. Joseph Smith, jun. The larger was intended for the Hall.<sup>1</sup> (Hall.)

62

## THOMAS TICKELL

*Sir G. Kneller.*

B. 1686; Taberdar of Queen's College, 1701; M.A. 1709; Fellow, 1710-26; Deputy-professor of Poetry, 1711; Addison's friend and literary executor; d. 1740.

Three-quarters length, standing three-quarters to r., the head turned three-quarters to l.; white periwig falling down back; clean-shaven face; white cravat, one end looped in his coat; greyish-lilac velvet coat open over white shirt at breast and wrists; wearing a sword; his r. hand rests on his hip, his l. on a pedestal to r.; architectural background, landscape through opening to r. Canvas  $53\frac{1}{2} \times 43\frac{1}{2}$  in.

Given to the College by Thomas Tickell, nephew of the subject, 1793, and by him ascribed to Kneller.

Head engraved in Harding's *Biographical Mirrour*, ii. 104.

Exhibition of National Portraits, 1867, No. 153; Manchester Exhibition; Oxford Exhibition of Historical Portraits, 1906, No. 42. (Hall.)

63

## EDMUND HALLEY

*Thomas Murray.*

B. 1656; educated at Queen's College; M.A. 1678; published Newton's *Principia*; Savilian Professor of Geometry; Astronomer Royal, 1721; d. 1742.

Three-quarters length, standing slightly to l.; grey periwig falling to shoulders; clean-shaven face; square bands; black braided Doctor's gown over dark-grey dress; his l. hand on his hip, the forefinger of his r. rests on a celestial globe to l.; dark background, buildings through opening to l. Canvas  $49 \times 39\frac{1}{2}$  in.

<sup>1</sup> Smith MS. 97. iv.

The head engraved by J. Faber, the younger, with the date 1712. Another portrait, given by the painter, is in the Bodleian Gallery. Oxford Exhibition of Historical Portraits, 1906, No. 43. Reproduced in *Historical Portraits*, iii. (*Common Room Gallery*.)

## 64

## EDMUND GIBSON

*John Vanderbank.*

B. 1669; educated at Queen's College; Fellow, 1694; Bishop of Lincoln, 1716, of London, 1720; d. 1748.

Three-quarters length, seated three-quarters to r.; flaxen wig falling to shoulders; clean-shaven face; bands; black chimere and scarf over rochet; his r. hand holds his scarf, his l. hangs over the arm of his chair; dark-brown brocade curtain to l., pillar to r. Canvas 49 × 39 in.

Engraved after J. Vanderbank by J. Faber in 1737.

This portrait is mentioned as hanging in the College Library by Gutch in 1786.<sup>1</sup>

Two other portraits are in the Bodleian, Nos. 250 and 251. The first is signed by Vanderbank and dated 1735.

Exhibition of National Portraits, 1867, No. 216. (*Hall*.)

## 65

## THOMAS SHAW

B. 1694; educated at Queen's College; Fellow, 1727; D.D. 1734; Chaplain to British Factory in Algiers, 1720-33; Principal of St. Edmund Hall, 1740; Regius Professor of Greek, 1741; benefactor to his Hall; d. 1751.

Bust, slightly to l., the head turned three-quarters to r.; white wig; clean-shaven face; bands; black gown and silk scarf over black dress; dark-brown background. Canvas 29½ × 24½ in.

Oxford Exhibition of Historical Portraits, 1906, No. 55.

The original portrait is in St. Edmund Hall.

(*Common Room Gallery*.)

## 66

## JOSEPH SMITH

(PLATE XVI).

*J. Maubert.*

B. 1670; Scholar of Queen's College, 1689; Fellow, 1698; D.D. 1708; Provost, 1730; induced numerous benefactions to the College, and added to the College buildings; d. 1756.

Bust, slightly to r., the head facing the spectator; grey wig falling to shoulders; clean-shaven face; square bands; D.D. scarlet

<sup>1</sup> *Colleges and Halls*, Gutch's Additions, p. 158.



habit and hood over black gown; black silk scarf; painted in an oval spandrel. Canvas  $29 \times 24$  in.

Given to the College for the Lodgings by the son of the subject June 10, 1761.

Engraved by B. Baron after J. Maubert. (*Upper Common Room.*)

67

## THE SAME

Three-quarters length, seated slightly to r., the head facing the spectator; grey wig to shoulders; clean-shaven face; square bands; full dress D.D. scarlet and black gown over black clothes; black silk scarf; his r. elbow rests on a packet of papers inscribed THE TREATY OF RYSWICK 1697, lying on a volume lettered SMITH, DEVINE BEING on a table to l.; his l. hand holds an open book entitled BEVERIDGE'S THOUGHTS; architectural background, view of Queen's College to r. Canvas  $49 \times 39$  in.

Dr. Smith accompanied his godfather, Sir Joseph Williamson, as his private secretary to Ryswick.

The book, *A view of the Being . . . of God* was published in 1756; *Beveridge's Thoughts* in 1709.

Given to the College by the son of the subject, Dr. Joseph Smith, jun, June 10, 1761. (See his *Miscell. Collections*, iv.) It was intended for the Hall. (*Common Room Gallery.*)

68

## THE SAME

Bust, marble, in a niche opposite the Chapel door; facing the spectator, the head slightly to r.; long hair curling to shoulders, clean-shaven face; high collar and bands; gown and scarf over coat.<sup>1</sup> (*Chapel Entry.*)

69

## GEORGE FOTHERGILL

B. 1705; entered Queen's College, 1722; Fellow, 1734; D.D. 1749; Principal of St. Edmund Hall, 1751; d. 1760.

Bust, three-quarters to r.; grey wig falling to shoulders; clean-shaven face; square bands; black gown and scarf. Canvas  $29 \times 23$  in.

Labelled on the back 'Dr. George Fothergill, 1754.

(*Common Room Gallery.*)

<sup>1</sup> The long inscription is printed in full by Mrs. Bryan Stapleton, *Three Oxford Parishes*, pp. 82-3.

70

JOHN JAMES

*Daniel Gardner.*

B. 1729; entered Queen's College as batler, 1745; M.A. 1755; D.D. 1782; Head Master of St. Bees School, 1755-71; d. 1785.

Three-quarters length, seated slightly to r.; white bushy wig; clean-shaven face; square bands; black gown and cassock; both hands, his l. holding a book, lie in his lap; architectural and curtain background. Body colours on paper,  $21 \times 17\frac{1}{2}$  in. (oval).

Given to the College by J. E. Covan, grandson of the subject, 1892.

The Provost's note has J. H. Cowan.

Oxford Exhibition of Historical Portraits, 1906, No. 115.

Another portrait, the original or replica by Daniel Gardner, is in the possession of Mrs. Gutch of Holgate Lodge, York, see a photograph now hanging in the Upper Common Room, presented by Mr. Wilfrid Gutch grandson of Mary James the only child of John James, the subject of the portrait.

(*Upper Common Room.*)

71

WILLIAM LUDLAM

(PLATE XVI).

*Lewis Vaslet.*

B. 1717; Scholar of St. John's College, Cambridge; Fellow, 1744; B.D. 1749; a distinguished mathematician, well known for his skill in practical mechanics and astronomy;<sup>1</sup> d. 1788.

Half length in profile to l., long powdered wig; clean-shaven face; white cravat; blue coat and waistcoat; dark-grey background.

Pastel drawing (oval),  $9\frac{3}{4} \times 7\frac{3}{4}$  in.

Inscribed at the back, 'William Ludlam aged 68; taken Sep. 1785'.  
(*Bursar's Room.*)

72

THOMAS FOTHERGILL

*Edward Penny.*

B. 1716(?); entered Queen's College, 1734; B.A. 1739; Fellow, 1751; D.D. 1762; Provost, 1767; Vice-Chancellor, 1772; Prebendary of Durham, 1775; d. 1796.

Half length, three-quarters to r., the head turned towards the spectator; white bushy wig; clean-shaven face; square bands;

<sup>1</sup> Ludlam is supposed to have made the clock in the Estates Bursar's room. It is not known how the portrait came to the Queen's College.

black and scarlet D.D. gown and scarf; his r. hand holds a book; warm grey background. Canvas  $29 \times 26$  in.

Labelled on the back 'Dr. T. Fothergill, Provost, painted by Edw<sup>d</sup> Penny, R.A. 1769'.

Oxford Exhibition of Historical Portraits, 1906, No. 138.

(*Common Room Gallery.*)

73

### JAMES WILLIAMSON

B. 1736(?); entered Queen's College, 1752; B.A. 1755; M.A. 1759; B.D. 1784; Prebendary of Lincoln, 1790; Bampton Lecturer, 1793; d. 1810.

Bust, three-quarters to l., the head turned towards the spectator; bushy white wig; clean-shaven face; square bands; black gown and cassock over black clothes; brown background. Canvas  $29 \times 25$  in.

Labelled on the back, 'Rev. James Williamson 1793'.

(*Common Room Gallery.*)

74

### QUEEN CHARLOTTE SOPHIA

*Henry Robert Morland.*

B. 1744; married George III, 1761; visited Oxford, 1785; benefactress to the College; d. 1818.

Three-quarters length, seated facing the spectator, the head turned three-quarters to l., powdered hair dressed with a diamond aigrette; diamond necklace and earrings; blue velvet and ermine robes and bodice over white skirt embroidered with gold, and lace sleeves; diamond ornaments, pearl shoulder loops and girdle; her r. hand in her lap holds an architectural drawing, her l. rests beside her crown on a table to r.; architectural and curtain background. Canvas  $48 \times 38\frac{1}{2}$  in.

Given to the College in June 1765 by John Thomas, Chaplain-in-ordinary and afterwards Bishop of Rochester. In Jackson's *Oxford Journal* for June 8, 1765, the gift is thus recorded: 'A few days ago a fine Portrait of her Majesty, painted by Moreland, was presented to Queen's College in this University, by the Reverend Dr. Thomas, Prebendary of Westminster, Chaplain in Ordinary to his Majesty and formerly a member of that Society. It is placed in the Public Hall near the Pictures of Queen Philippa and Queen Caroline and is esteemed a very striking Likeness.'

H. R. Morland exhibited portraits of the Queen with the Free Society in 1767 and 1774.

Oxford Exhibition of Historical Portraits, 1906, No. 178.\*

(*Upper Common Room.*)



75

## THE SAME

Whole length, standing three-quarters to l. on a Turkey carpet; powdered hair, dark neck-band with lace ruche; ear-rings; blue and ermine mantle over white and gold skirt and bodice with lace sleeves; her r. hand points to the crown which rests on a red cushion on a table to l.; fluted pillar to l.; crimson curtain background. Canvas 92 × 57 in.

Based, with slight variations, apparently on Allan Ramsay's portrait, of which a three-quarters length version is in the National Portrait Gallery. (Hall.)

76

## JEREMY BENTHAM

*Andrew Geddes.*

B. 1748; entered the Queen's College 1760; writer on jurisprudence and ethics; d. 1832.

Bust, three-quarters to l.; bald head; white hair behind; clean-shaven face; soft white collar and shirt; dark coat; dark background. Canvas 30 × 24 in.

Purchased in 1922.

(Upper Common Room.)

77

## THE SAME

*G. F. Watts.*

Whole length figure seated facing the spectator on the stump of a tree; large hat with wide brim on the back of his head; long white hair falling straight on either cheek; clean-shaven face; soft white collar, shirt and cuffs; frock-coat thrown open, waistcoat, trousers, white socks, shoes with loose ties; his r. hand holds a crutched stick, his l., gloved, the other glove; trees in background and to the l.; signed below to l. G. F. WATTS. Crayon drawing on paper touched with colour, 26 × 19 $\frac{3}{4}$  in.

Exhibited among National Portraits, 1868, No. 250,<sup>1</sup> when it was lent by J. A. Roebuck, M.P. On the back is the pedigree of the drawing from the collection of J. A. Roebuck through his heirs and legatees to the purchase of it for the College in Nov. 1916.

Engraved, but head only, by J. Posselwhite. (Smoking-room.)

78

MRS. SIMCOX, MOTHER OF G. A. SIMCOX<sup>2</sup>

*Sir W. J. Newton.*

Miniature, half length seated, facing the spectator, youthful face

<sup>1</sup> The catalogue adds a note 'drawn from a wax model'.

<sup>2</sup> This, and the three following portraits, were part of the personal property left to the College by G. A. Simcox.

turned three-quarters to r.; long dark hair in ringlets parted in the middle; low-necked blue and orange dress; gold brooch; both hands in her lap, the r. holding a handkerchief; trees in background; signed and dated, W. J. NEWTON, 1841. Water-colour on ivory,  $6\frac{1}{2} \times 4\frac{1}{2}$  in.

(*Corridor to Upper Common Room.*)

79 MISS EDITH SIMCOX

Bust, as a child, slightly to r., yellow hair, low-necked white dress with short sleeves; both hands hold a bunch of flowers. Crayon and pencil drawing on paper,  $19\frac{1}{2} \times 14\frac{1}{2}$  in. (*Bursary.*)

80 W. H. SIMCOX

B. c. 1843; Scholar of Balliol; Fellow of Queen's, 1864; Rector of Harlaxton, 1885; d. 1889.

Bust, as a child, slightly to l.; fair hair, low-necked pinkish dress. Crayon and pencil drawing on paper,  $19\frac{1}{2} \times 14\frac{1}{2}$  in. (*Bursary.*)

81 A LADY, THE AUNT OF G. A. SIMCOX

? *Kate Runciman.*

Miniature, three-quarters length, seated three-quarters to l.; grey hair; lace collar; blue and orange shot dress; both her hands in her lap; to l. a table with framed photograph and books; signed and dated *Runciman 1899*. Water-colour on ivory,  $6\frac{1}{4} \times 4\frac{3}{4}$  in. (*Upper Common Room Corridor.*)

82 SIR WILLIAM WIGHTMAN

B. 1784; Exhibitioner of Queen's College, 1801; M.A. 1809; Hon. Fellow, 1859; Judge of the Queen's Bench, 1841; d. 1863.

Half length, standing facing the spectator, the head turned three-quarters to r.; clean-shaven face; in scarlet and ermine judge's robes, long grey wig, and bands; both hands resting on papers; inscribed above to l. SIR W<sup>M</sup> WIGHTMAN K<sup>NT</sup>. Canvas  $44 \times 33\frac{1}{2}$  in. Presented to the College by the Subject. (*Hall.*)

83 LAWSON PETER BALLANTINE DYKES

B. 1811; Scholar of Queen's College, 1829; Fellow, 1841; d. 1875.

Bust, facing the spectator; iron-grey hair and whiskers; stand-up collar, white shirt and dark striped tie; black clothes. Oil painting on millboard(?) from a photograph taken in 1868,  $16 \times 12$  in. (*Common Room Gallery.*)

84

## EDWARD FEILD

*George Richmond.*

B. 1801 (?); matriculated at Wadham College; Michel Exhibitioner of Queen's College; Fellow, 1825; D.D. 1844; Bishop of Newfoundland, 1844; d. 1876.

Bust, vignetted, in profile to l.; hair thin on top of head, thick at the back; shaven face, very slight whiskers; gown; inscribed to l. MARCH 31, 1859. BP. NEWFOUNDLAND. Black chalk drawing touched with white on tinted paper,  $22\frac{1}{2} \times 17$  in.

On right of the drawing are the following notes in pencil: 'colour originally fair, hair iron grey, eye light blue, red flush on cheek.'  
(*Corridor to Upper Common Room.*)

85

## WILLIAM JACKSON

B. 1792; matriculated at Queen's College, 1808; Fellow, 1815; D.D. 1832; Canon of Carlisle, 1856; Provost, 1862; d. 1878.

Three-quarters length, seated three-quarters to l.; rather bald, white hair, and whiskers; collar and white tie; black gown and scarf over black clothes; his r. hand holds square cap, his l. rests on his knee; dark background, apparently an enlarged and painted photograph,  $13 \times 10\frac{1}{2}$  in.  
(*Common Room Gallery.*)

86

## WILLIAM THOMSON

*Cyril Johnson, after W. W. Ouless.*

B. 1819; Scholar of Queen's College, 1837; Fellow, 1840; Provost, 1855; Bishop of Gloucester, 1861; Archbishop of York, 1862; d. 1890.

Three-quarters length, seated three-quarters to l.; dark-grey hair; grey whiskers, black chimere over rochet; D.D. hood; his r. hand holds his square cap in his lap, his l. white gloves; ring on the third finger; brownish-grey background. Canvas  $55\frac{1}{2} \times 43\frac{1}{2}$  in.

A copy by Cyril Johnson of a portrait by W. W. Ouless at Bishopthorpe given to the College about 1892 by E. B. Elliott, Waynflete Professor of Pure Mathematics, formerly Fellow of Queen's College.

The original was exhibited at the Royal Academy in 1886. (*Hall.*)

87

## CHARLES BATHE GRANT

B. 1866; Scholar of Queen's College, 1884; Fellow, 1891; d. 1898.

Bust, facing the spectator, the head turned three-quarters to l., head rather bald, hair dark and thin at the sides; clean-shaven



face; stand-up collar; green tie; brown jacket and waistcoat; College arms on the pocket of his coat; view of College to r. On millboard (?),  $9\frac{3}{4} \times 8\frac{1}{4}$  in. (*Upper Library.*)

88 THE SAME

Another portrait; grey clothes.  $14 \times 8$  in. (*Upper Library.*)

89 GEORGE AUGUSTUS SIMCOX

*Hylde Streeter.*

B. 1841; Scholar of Corpus Christi College; B.A. 1862; Fellow of Queen's College, 1863; d. 1906.

Bust, facing the spectator; grey hair, moustache, and beard; white collar, dark tie and dark coat. Signed HYLDA STREETER, and dated 1907. Chalk drawing from a photograph,  $13\frac{1}{2} \times 10\frac{1}{2}$  in.

(*Common Room Gallery.*)

90 THE SAME

Bust, as a child, seated slightly to l.; low-necked, blue and white frock; holding a mousetrap with mouse. Pencil and chalk drawing on paper,  $19\frac{1}{2} \times 14\frac{1}{2}$  in. (*Bursary.*)

91 THOMAS HODGE GROSE

*R. E. Morrison.*

B. 1845; Scholar of Balliol, 1864; Fellow of Queen's College, 1870; Chaplain, 1874; Registrar of the University, 1897; d. 1906.

Three-quarters length, seated facing the spectator; short grey hair, moustache, and short beard; collar and cuffs and white tie; M.A. gown and hood over black frock coat; gold watch-chain; both hands on an open book on knee; plain dark background; signed and dated above to l. R. E. MORRISON, 1903. Canvas  $49 \times 39\frac{1}{2}$  in.

Presented to the subject in June 1903 'as a testimonial of regard for him by his friends'. (*Hall.*)

92 HENRY WILLIAM GEGG MARKHEIM

*Hylde Streeter.*

B. 1845, at Smyrna; Scholar of University College, 1864; Fellow of Queen's College, 1871; Inspector of Schools; d. 1907.

Bust, slightly to r.; bald head, grey hair at the sides; moustache and short beard; stand-up collar, bow tie; dark coat. Chalk drawing from a photograph,  $13 \times 12$  in.

(*Common Room Gallery.*)

93

## JOHN RICHARD MAGRATH

*The Hon. John Collier.*

B. 1839; Scholar of Oriel College; Fellow of Queen's College, 1864; Provost, 1878; D.D., Alderman of the City of Oxford, 1889-95; Vice-Chancellor, 1894-8.

Three-quarters length, standing slightly to r.; grey hair, moustache, and beard; bands; D.D. black and scarlet, full-dress gown over cassock; his r. hand rests on the arm of a carved wooden chair, his l. holds his square cap by his side; dark background; signed JOHN COLLIER, 1898. Canvas  $55\frac{1}{2} \times 43\frac{1}{2}$  in. Exhibited at the Royal Academy, 1899. (Hall.)

94

## THE SAME

*William Carter.*

Three-quarters length, sitting facing the spectator, white hair, moustache, and beard; bands; black gown over cassock, with sash and scarf; his r. hand hangs over the arm of his chair; his l. holds his cap on his knee; dark background. Canvas  $53\frac{1}{2} \times 42$  in.

Engraved by Vernet Carter.

Presented to the College by the subject.

Exhibited at the Royal Academy, 1894. (Provost's House.)

95

## EDWARD ARMSTRONG

*Phyllis E. Broster.*

B. 1846; Scholar of Exeter College; Fellow of Queen's College, 1869; Bursar, 1878-1911; University Lecturer in Foreign History, 1902-4; F.B.A. 1905; Pro-Provost, 1911-22.

Bust, three-quarters to l.; grey hair, whiskers, and moustache; College cap; collar and tie; black gown over grey clothes. Crayon drawing,  $26 \times 20$  in.

Purchased by the Provost, Dr. Magrath, and given to the College. (Upper Common Room Corridor.)

96

## THE SAME

*C. Goldsborough Anderson.*

Three-quarters length, seated three-quarters to l.; short white hair, moustache, and very short white beard; white collar, shirt, and cuffs; dark clothes; M.A. gown and hood; his r. hand holds his cap on his knee, his l. loosely clasps the end of the arm of his chair; dark background, red curtain to l.; signed below to r. C. GOLDSBOROUGH ANDERSON, 1922. Canvas  $44 \times 33\frac{1}{2}$  in.

A replica of a portrait painted as Warden of Bradfield College. He was appointed in 1910. (Hall.)

97

## ARCHIBALD HENRY SAYCE

*Fiddes Watt.*

B. 1846; Scholar of Queen's College, 1865; Fellow, 1869; D.Litt.; Professor of Assyriology, 1891.

Three-quarters length seated to r., the head turned towards the spectator; head a little bald, white hair at sides, white moustache and imperial; wearing spectacles; white collar and tie, black clothes; his r. hand holds a black clerical hat on his knee, his l., closed, before him; grey background; signed below to r. FIDDES WATT. Canvas  $36\frac{3}{4} \times 27\frac{3}{4}$  in.

Painted in 1919 for a Body of Subscribers.

*(Hall.)*

98

## THE SAME

*Mrs. Attwood Mathews.*

Three-quarters length, seated three-quarters to r.; dark hair, slight whiskers and moustache; turned-down collar and white tie; dark clothes; hands clasped before him; on a low oriental table to l. are some small Egyptian antiques, and two volumes, THE EARLY HISTORY OF THE HEBREWS and THE CRESCENT AND THE CROSS; brown background, Cairene woodwork to r. Canvas  $50 \times 40$  in. Painted about 1902.

Presented to the College by the artist.

*(Upper Library.)*

## PORTRAITS IN GLASS IN THE COLLEGE WINDOWS<sup>1</sup>

99

## KING HENRY V

1387-1422

Head to r., crowned, short hair, moustache, small beard divided and curled inwards, red robe, ermine swathed round his neck.

Inscription below: IN PERPETUAM REI MEMOR̄ IMPERATOR BRITANNIAE, TRIUMPHATOR GALLIAE, HOSTIUM VICTOR ET SUI HENRICUS V. HUIUS COLLEGII ET CUBICULI MINUTI SCILICET OLIM MAGNUS INCOLA. T. B. S. C. P. 1640. Surrounded by a framelike ornamental border of yellow scrolls.

This head, and the fellow one of Beaufort, have been at least twice reset. The initials which precede the date stand for THOMAS

<sup>1</sup> For the following notes on the College Glass I owe much to the kind help of Mr. C. F. Bell.



BARLOW, SUMPTU COMMUNI POSUIT.<sup>1</sup> Barlow, it is stated,<sup>2</sup> gave the head of Beaufort, no doubt, as a companion portrait. The head of Henry alone is mediaeval glass. The window was made up in 1640, in a setting which is now lost, but the crown of the King, and the orb and red robe of the cardinal are of about that date. It was this window which Hearne saw.<sup>3</sup> After quoting his edition of John Rous<sup>4</sup> in support of the story of Henry's residence in the College, he adds 'There is a note about it in one of the windows of the Chamber'. At that time, in 1727, much destruction of old, and erection of new, buildings were in progress, and Hearne 'feared the worst' in regard to this part of the College, namely, the eastern front towards St. Edmund Hall. His fears were justified. The glass was, at some time before 1735, removed and lost sight of.<sup>5</sup> Two references to it as a thing of the past can be noted, one by Dr. Joseph Smith<sup>6</sup> (d. 1756), the other by Gutch in his additions to Wood's *Antiquities*.<sup>7</sup> Here the words are: 'In a Chamber over the old Gate of this College... which was Henry the fifth's when a young scholar, was his picture in glass with this inscription: "In perpetuam rei memoriam. Imperator Britanniae, Triumphator Galliae, Hostium Victor et sui, Henricus V Parvi huius cubiculi olim magnus incola."<sup>8</sup> The glass was at last found by Alderman William Fletcher (d. 1826), and by him given back to the College. In Fletcher's annotated copy of the *Antiquities* in the Bodleian (MS. Top. Oxon. c. 17) is a water-colour drawing of the head of Henry, which clearly shows the extent of the old glass. Beneath it is a MS. note that 'it is now—1809—in the East window of the Library'. Hence it was probably about this time that the window received its present appearance. Such glass surrounding the mediaeval head as does not date from Barlow's time, that is to say, the robes of the King, the hat and background to the figure of the cardinal, the inscriptions, and the yellow frame-like

<sup>1</sup> This is Dr. Magrath's reading, *The Queen's College*, ii. 255.

<sup>2</sup> *Ibid.*

<sup>3</sup> *Collections*, ix, p. 253 in 1727.

<sup>4</sup> To Rous, who died in 1491, we owe many of the legends of early Oxford history.

<sup>5</sup> The new buildings on this side were, says Dr. Magrath, certainly finished by 1735. An engraving by J. Green of the old eastern front of the College, showing the windows of the Chamber over the gateway, supposed to be Henry's, and dated 1751, is a fancy composition.

<sup>6</sup> Smith's *Collections*.

<sup>7</sup> *Colleges and Halls*, ed. Gutch, 1786, p. 153.

<sup>8</sup> It will be noticed that the version of this inscription now in the window has some additional words.

borders to both portraits, was made in the early years of the nineteenth century. (*Upper Library.*)

100 HENRY BEAUFORT

Bishop of Winchester and Cardinal; Chancellor of the University, 1397; d. 1447.

Bust, facing the spectator, the head turned slightly to l., clean-shaven face, red cardinal's hat; white amice, red robe; in his hand a gold and jewelled pear-shaped orb surmounted by a cross; inscribed IN HOC COLLEGIO STUDUIT HENRICUS V SUB PATRUO SUO HENRICO BEAUFORT, CANCELLARIO ACADEMIAE. POSTEA EPISCOPO WINTON, ET CARDINALE. Surrounded by an ornamental frame-like yellow border. In the same window as the head of Henry V.

Dr. Magrath states that the head of the Cardinal was presented to the College by Thomas Barlow, Fellow, 1633, Provost, 1658.

(*Upper Library.*)

The following portraits are in rounds in the upper part of the Hall and Library windows.

*On the north side of the hall, beginning at the west end:—*

- 101 KING CHARLES I, bust, slightly to r., brown hair and beard; green satin dress braided with gold, deep lace collar; ribbon of the Garter; landscape with ruins in the background.

The head is restored, probably by Joshua Price, the back of the hair, dress, and landscape are early seventeenth-century work.

- 102 QUEEN HENRIETTA MARIA, bust, three-quarters to l., hair in curls, eyes looking at the spectator, low-necked amber-coloured dress and deep lace collar; landscape background with a curfew tower, perhaps of Windsor, to l.

The background and the dress on the right-hand side of the round have been restored, probably by Joshua Price.

- 103 SIR JOSEPH WILLIAMSON, three-quarters to l. in a dark wig, and lace cravat; amber-coloured drapery. Eighteenth-century work: probably by Joshua Price.

- 104 DR. LANCASTER, slightly to l., in a fair wig, gown, and bands. Eighteenth-century work: probably by Joshua Price.

*On the south side beginning from the west end:—*

- 105 KING EDWARD IV, three-quarters to r., crowned, blue red-patterned dress with ermine tippet; a landscape background showing figures and a village church with a clock on it.

The head, perhaps the dress, are restorations, probably by Joshua Price; the landscape is original work of the early seventeenth century.

- 106 KING EDWARD III, in profile to r.; long white hair, beard, and moustache; crowned; red-brown, and white robes; landscape background of hills and trees.

Original seventeenth-century work.

- 107 QUEEN PHILIPPA, facing the spectator, brown and red dress; landscape background, almost obliterated; this round appears to be all seventeenth-century work.

- 108 THE FOUNDER, with white hair, high peaked cap, dark vestments with high collar. Landscape background. The window appears to be all seventeenth-century work.

*In the Upper Library beginning at the south end:—*

- 109 KING HENRY IV,<sup>1</sup> facing the spectator, crown over cap, in armour with ermine mantle, a tower in a landscape behind to l.

This round is all early seventeenth-century glass.

- 110 KING CHARLES II, in a long dark wig, slight moustache and lace cravat.

- 111 QUEEN CATHERINE OF BRAGANZA, hair in curls, low-necked dress.

These two heads appear to be quite late eighteenth-century glass, and were probably made to replace two earlier portraits. In 1673 the College accounts show an item 'afferenti regis et reginae effigies 3/'. Wood records also that in 1683, the Duke and Duchess of York, on a visit to Oxford, were taken to Queen's to view 'the pictures of King Charles I and his Queen, of King Charles II and his Queen all painted in the glass windows'.<sup>2</sup> It is clear therefore that the College once possessed contemporary glass portraits of Charles II and Catherine, but it is impossible that the heads now in the Library can be of that period.

The windows as we now see them incorporating the old portraits were made,<sup>3</sup> after designs by Sir Reginald Blomfield, by Messrs Powell, and the cost of those on the south of the Hall was contributed by Mr. George Simcox, sometime Fellow. Three heads for which no room was found in the Hall were moved to their present place in the Library.<sup>4</sup>

<sup>1</sup> Dr. Magrath gives Richard III as an alternative to Henry IV.

<sup>2</sup> *Life and Times*, ed. Clark, iii. 50.

<sup>3</sup> When the Hall was restored about 1909.

<sup>4</sup> Dr. Magrath's *History of the Queen's College*, ii. 253.



When Gutch edited Wood's *Colleges and Halls*, the whole series, but in a different sequence, were in the Hall.<sup>1</sup>

The examination of these windows betrays three different dates of workmanship, viz. early seventeenth century, early eighteenth century, and, apparently, middle or late eighteenth century. As to the earliest glass, we know that Abraham van Linge worked for the College, and that his windows in the Chapel, executed in 1636, were restored by Joshua Price in 1717.<sup>2</sup> We have also a record from the College accounts dated 1630-1, of a payment of £5, 'Pro imaginibus Regum Edwardi 3 et Caroli, Reginarum Philippae et Mariae optime de nobis meritorum in vitro colorato expressis.' Accordingly, we have evidence of seventeenth-century work, probably van Linge's, mingled with Price's restoration, in three of the glass rounds; van Linge's practically untouched in four; and Price's own work in the two heads of Williamson and Lancaster. The authorship of the late heads of Charles II and his queen has not been traced. Possibly they may be the work of William Price, the younger.

## STATUES IN THE FELLOWS' GARDEN AGAINST THE WALL OF THE LIBRARY,

probably erected when the building was completed in 1694 in the Provostship of Dr. Halton. They are all standing and life-size: beginning from the north end.

- II2 QUEEN HENRIETTA MARIA, the head turned slightly to l.; hair dressed in curls at the sides; lace collar; brocaded dress; fur lined mantle with a fold over her r. arm.
- II3 SIR JOSEPH WILLIAMSON, long wig, lace bands; loose drapery over coat; embossed belt, stockings and high buckled shoes; his r. hand on his belt, his l. holding drapery.

<sup>1</sup> In an engraving of the Hall by Burghers two rounds, each with its portrait-head, are shown in every window. See Alderman Fletcher's copy of the *Colleges and Halls*.

<sup>2</sup> At the right-hand bottom corner of the Last Judgement window in the Chapel are the words 'Abr van Linge fecit 1635. Refecitq<sup>e</sup> Jos<sup>a</sup> Price 1717.' C. H. Grinling, *Ancient Stained Glass in Oxford*, Proceedings of the Architectural Society, 1883, pp. 155, 175. Mr. Grinling ascribes all the present windows to Price.

- II4 DR. THOMAS LAMPLUGH, skull-cap, short curly hair, slight moustache; turned-down collar; chimere over rochet and full cassock; both hands hold a large book wide open.
- II5 DR. THOMAS BARLOW, the head slightly to r.; skull-cap, short hair, moustache and pointed beard;<sup>1</sup> scarf and chimere over rochet; both hands hold a closed book with embossed binding.
- II6 THE FOUNDER, ROBERT EGLESFIELD, slightly to r., short hair, clean-shaven face; embroidered collar; cope fastened with a morse over alb tied in with a cord; his r. hand—broken off—was no doubt extended, his l. holds a book and a fold of his cope.
- II7 KING EDWARD III, crowned, in armour with the collar of the order of the Garter.
- II8 QUEEN PHILIPPA, crowned, and in mantle and dress tied with heavy cords.
- II9 KING CHARLES I, long hair, moustache and beard; lace collar; in Garter robes with collar and George; his l. hand on his sword, his r. holding mantle.
- The statues were the work of Vanderstein and cost £40. (Dr. Magrath's *History*, ii, p. 70.)

<sup>1</sup> In the portrait in the Upper Common Room Dr. Barlow wears no beard.

## VII

### PORTRAITS IN NEW COLLEGE

#### I WILLIAM OF WYKEHAM

B. 1324; Bishop of Winchester, 1367; Lord Chancellor, 1367; founder of the two Colleges of St. Mary of Winton at Oxford, 1379, and Winchester, 1382; d. 1404.

Whole length, kneeling slightly to r., on a chequer-work pavement of yellow and red; jewelled mitre, a pattern of foliage in the sections; grey hair curling in his neck; clean-shaven face; white chasuble (?) over dalmatic, with gold fringe; black cassock; his hands, in white gloves embroidered on the back with a rose,<sup>1</sup> are joined in prayer; a pastoral staff with a gold-foliaged head turned outwards, leans against his r. shoulder, the infula hanging down; behind is a long altar-table covered with a white and gold diapered cloth, the hangings having a slight heart-shaped pattern; an open book lies upon the altar; dark background showing a lattice round-topped window; shield of the arms of New College to r.; inscribed below: WILLELVS : WYKHĀ : EPVS WINTONĀ. FUNDATOR : COLLEGII : BEATAE MARIAE WINTON IN OXON. Panel 35 x 27 in.

Given to the College in 1747, by Catherine Blaake of the founder's kin deriving through her great-grandmother,<sup>2</sup> Abigail Stringer. Engraved by J. Fittler from a drawing by S. Howell and published by J. Skelton in 1829.

Oxford Exhibition of Historical Portraits, 1904, No. 2\*.<sup>3</sup>

(*Warden's House.*)

<sup>1</sup> The vestments are not correct for the fifteenth or any other century, but gloves similar to these are still in the possession of the College.

<sup>2</sup> This inscription was formerly attached to the frame 'DD Catherine Blaake ex proavia paterna A. Stringer consanguinea Dom. fundatoris 1747' (MS. *History and Antiquities of New College*, by Dr. Sewell).

<sup>3</sup> The President of Trinity (*Burlington Magazine*, v, p. 211) has pointed out that the arms are later than the rest of the painting, and the inscription written by some one unfamiliar with contractions. In his opinion the figure may be derived from stained glass, but probably does not represent Wykeham.



2

## THE SAME

Copy of the same picture, the upper part of the figure only.

Water colour on paper  $20\frac{1}{2} \times 13\frac{3}{4}$  in.

Inscribed on the back 'E. F. Sewell depinxit Oxon. mense Aug.  
MDCCCXLVIII'. (Smoking Room.)

3

## THE SAME

Three-quarters length, standing slightly to l.; wearing a jewelled mitre; clean-shaven face; cope bordered with jewels over loose gown; white gloves with a cross on the backs and long-pointed gauntlets, a ring outside the glove; his r. hand raised in blessing, his l. holds his pastoral staff, with infula, turned outward; architectural background, view of Winchester College through opening to r., New College through opening to l.; inscribed to r.<sup>1</sup>  
NATUS EST A. DNI 1324, EDW. II A<sup>o</sup> 18. OBIIT A<sup>o</sup> DNI 1404 EPISCOPATUS SUI 37, REGIS HENRICI IV 6<sup>o</sup>. DIE SEPTEMB. 27 FESTO SANCTORUM COSMAE ET DAMIANI. Canvas  $41 \times 3\frac{1}{2}$  in.

The frame which is specially broad above and below bears this inscription: QUI CONDIS DEXTRA, CONDIS COLLEGIA LAEVA: NEMO TUARUM UNAM VICIT UTRAQUE MANU 'MANNERS MAKYTH MAN'; and below 'HUNCCINE TAM CULTAS TIBI QUI SACRAVERIT AEDES EXTINCTO PATERIS NOMINE MUSA MORI? MUSA PERIRE VETA: VETUIT TE (MUSA) PERIRE WICCHAMUS, ET QUAMVIS IPSE SEPULTUS ALIT'.

This portrait is mentioned by Gutch hanging in its present place. It has been much restored, and appears to be a work of the eighteenth century. If so, it is certainly based on an older original. A portrait of this type, showing similar details, on panel, with a similar frame, hangs in the College Hall at Winchester, which was purchased in 1597.<sup>2</sup> It is possible that both old portraits were painted by Sampson Strong, to whom £6 for one of the Founder was paid by New College in 1596.

Oxford Exhibition of Historical Portraits, 1904, No. 3. (Hall.)

4

## THE SAME

(PLATE XX).

*Sampson Strong.*

Three-quarters length, standing to l.; gold and blue jewelled mitre; brown hair, clean-shaven face; red and gold brocaded

<sup>1</sup> Copied from Gutch's addition to Wood's *Colleges and Halls*, pp. 196-7.

<sup>2</sup> The Winchester College accounts show an item in 1596-7 'pro pictura Dñi Fundatoris £4 12s. 6d.' The portrait was restored by a painter called Jerome in 1618-19 for the sum of 20s. The view of Winchester showing Wykeham's belfry (taken down in 1474) is closely copied from Warden Chaundler's MS. drawing, c. 1463. (Reproduced in *Archaeologia*, 53. 1, p. 229.)



WILLIAM OF WYKEHAM by SAMPSON STRONG  
*New College No. 4*





cope with jewelled border over surplice with wide sleeves, and brown gown; yellow gauntlet gloves with a cross on the backs and long points from the wrists; a heavy ring over the glove on his l. forefinger; his l. hand holds the crozier, with infula, turned out; his r. two fingers extended, is raised in blessing; views of his two foundations—Winchester to r., New College to l., appear on each side of the back of a throne of red velvet with gold fringes. Panel, oak, 50 × 41 in.

This is probably the picture painted by Sampson Strong, in 1596, to which No. 3 on canvas is closely related. (*Hall.*)

## 5 THE SAME

Another copy of the same version; shield to l. with motto MANNERS MAKETH MAN. Canvas 40 × 32 in. (*Junior Common Room.*)

## 6 ? THE SAME

Bust facing the spectator, the head slightly to l., black cap, clean-shaven face; brown hair, gathered white surplice; fur tippet; arms of New College surmounted by a mitre above to l., beneath the motto MANNERS MAKETH MAN and QW WICKHĀ. Panel 11 $\frac{3}{4}$  × 10 in.

Bequeathed to the Lodgings by Dr. Ryves, Warden, 1599–1613.<sup>1</sup> A similar head hangs in the College Hall at Winchester. (*Warden's House.*)

## 7 THE SAME

Head of the kneeling figure from the picture in the Warden's House turned to r.; dark mitre; brown hair, clean-shaven face, white cope bordered with gold over red cassock; crozier against his r. shoulder; his hands joined in prayer; dark background. Panel 14 × 11 $\frac{1}{2}$ . (*Chequers Room.*)

## 8 THE SAME

Head and shoulders facing the spectator against a cushion; mitre, short hair; clean-shaven face; cope edged with jewels and stole over amice in folds round his neck; pastoral staff against his l. shoulder.

Plaster model from the recumbent figure on the tomb in Winchester Cathedral; life size. (*Inner Library.*)

<sup>1</sup> See a note in the old list of pictures in the Warden's House preserved in the Bursary. The head may be the work of Sampson. *qw* means quothe.

## 9 MODEL OF THE CHANTRY TOMB WITH THE FOUNDER'S EFFIGY

*Richard Cockle Lucas.*

The Sculptor having searched the Cathedral for fragments of statues filled the niches according to his fancy. Plaster 40 × 26 in.

Purchased by the College in 1851 for 35 guineas.<sup>1</sup> (*Library.*)

## 10 HENRY CHICHELE

B. c. 1362; Fellow of New College; Archbishop of Canterbury, 1414; founder of All Souls College; d. 1443.

Half length, standing to r., wearing a mitre; clean-shaven face, crimson chasuble with gold embroidered collar over white surplice; pallium; his l. hand holds archiepiscopal cross, the r. raised in blessing; coat of arms above to l.; dark architectural background. Canvas 41 × 33 in.

This portrait is mentioned by Gutch<sup>2</sup> as hanging in its present place.

It may perhaps be by John Taylor to whom may be ascribed the portraits of several founders in various colleges, and in the Bodleian Library, painted about 1670. (*Hall.*)

## 11 THE SAME

Half length, turned slightly to r.; pale blue jewelled mitre lined with red; grey hair, clean-shaven face; red chasuble lined with white over black and gold cassock; pallium; he holds a processional cross in his l. hand, two fingers of the r. are raised in benediction; coat of arms above to l.; brown background. Panel 13½ × 10 in.

On the back is a modern label inscribed 'Chichele'.

(*Warden's House.*)

## 12 WILLIAM OF WAINFLEET

B. c. 1395; Head Master of Winchester College, 1430; Provost of Eton, 1443; Bishop of Winchester, 1447; Lord Chancellor, 1456; Founder of Magdalen College; d. 1486.

Half length standing slightly to l.; wearing a mitre; clean-shaven face; green gold-embroidered cope edged with jewels; white alb girdled; his r. hand holds a crozier, his l. a small book; dark background, view of Magdalen College and bridge above to l.; shield of arms to r. Canvas 41 × 33 in.

<sup>1</sup> Dr. Sewell's *History and Antiquities*, p. 217.

<sup>2</sup> Wood's *Colleges and Halls*, p. 179.

Mentioned by Gutch<sup>1</sup> in 1786 as hanging beside the Founder over the dais. Very possibly by John Taylor.

Exhibition of National Portraits, 1866, No. 22. (Hall.)

### 13 THE SAME

Bust slightly to l.; black cap with ear-flaps; clean-shaven face; white rochet; black chimere, fur tippet; shield of arms with a mitre above to l., below it *FECIT MIHI MAGNA QUI POTENS EST ET SANCTUM NOMEN EIUS*. Panel  $11 \times 9\frac{1}{2}$  in.

Bequeathed to the Lodgings by Dr. Ryves, Warden, 1599–1613.<sup>2</sup> Similar heads are at Magdalen and in the Bodleian Gallery.

(Warden's House.)

### 14 THE SAME

Three-quarters length, standing, the head three-quarters to r.; he wears a jewelled red lined mitre; dark hair; clean-shaven face; crimson embroidered cope with a morse over white alb girdled; rings over his gloves, which have a cross on the backs; his r. hand holds a crozier with infula; a book is in his l. against his side; architectural background, view of Magdalen through opening to l.; shield of arms surrounded by the garter and column to r. Panel  $33 \times 25$  in.

A similar portrait in the President's Lodgings at Magdalen was painted by Richard Greenbury in 1638. (Warden's House.)

### 15 WILLIAM WARHAM

*After Hans Holbein.*

B. c. 1457; Fellow of New College, 1475; Bishop of London, 1502; Lord Chancellor and Archbishop of Canterbury, 1504; Chancellor of the University, 1506; d. 1532.

Half length, seated three-quarters to l.; black cap; grey hair; clean-shaven face; scarlet cassock beneath white rochet; black fur-lined tippet and fur cuffs; both hands, open, rest on cloth-of-gold cushion, which lies beside a MS. Calendar on a table before him; processional crucifix behind to l.; books and jewelled mitre on high table to r. Inscribed on *cartel* above: *ANNO DNI MDXXVII ETATIS SUE LXX*. Panel  $32 \times 25\frac{1}{2}$  in.

Copied by E. G. Williams in 1850, from the picture at Lambeth Palace by Hans Holbein; similar pictures also by Holbein are

<sup>1</sup> *Ibid.*


<sup>2</sup> Cf. an old list of the Portraits in the Lodgings, preserved in the Bursary.



in the Louvre and at Ditchley. The painter's original drawing of the head is in the Royal Collection at Windsor Castle. Oxford Exhibition of Historical Portraits, 1904, No. 22. (*Hall.*)

16

## THE SAME

Half length, seated slightly to l.; black cap; short white hair; clean-shaven face; white rochet over red cassock; brown fur cuffs and fur-lined tippet; both hands rest on an embroidered cushion beside an open calendar which lie on a table or desk in front of him; behind to l. is a processional cross, having on its stem a small coat of arms of the See of Canterbury, and the motto [Auxi]LIUM MEUM [a Deo]; to r. are seen a jewelled red-lined mitre, and books on a table with a green cloth; green tapestry background; on the tablecloth is a monogram .

Body colours on vellum  $8\frac{1}{2} \times 6\frac{1}{2}$  in.

On the back is the following: 'This picture belongs to Henry Willett, Arnold House, Brighton' and 'Presented by Henry Willett to Dr. Sewell, October 6, 1890, to be a permanent part of the ornamental furniture of the Warden's Room, New College, Oxford.' Apparently the work of a seventeenth-century miniaturist.

Tudor Exhibition, 1890, No. 100. Oxford Exhibition of Historical Portraits, 1904 (sent in after the Catalogue was printed).

(*Warden's House.*)

17

## THE SAME

Bust slightly to l.; black cap over ears; rochet and fur tippet; a touch of red at the neck; inscribed to l.; G. WARAMUS. ARCH. CANT. Pencil and wash on paper  $4 \times 3\frac{1}{4}$  in.

Inscribed behind above the trade card of Messrs. Wyatt & Sons 'To be kept in the Warden's Lodgings, D. W. 21/-'

David Williams was Warden from 1840-1860.

(*Warden's House.*)

18

## KING HENRY VIII

B. 1491; succeeded to the throne 1509; d. 1547.

Bust, facing the spectator; black hat with feathers and jewels; slight moustache and brown beard; small white collar of shirt with embroidered red edges; dark crimson coat over white slashed doublet; heavy gold and jewelled collar of the Order of the Garter with badge. Panel  $22\frac{3}{4} \times 17$  in. (*Warden's House.*)

19

## JOHN JEWELL

B. 1522; educated at Merton, and Fellow of Corpus Christi College, 1542; Bishop of Salisbury, 1560; D.D. 1565; d. 1571.

Bust, three-quarters to r.; black cap; slight moustache and beard; narrow pleated ruff; black dress; dark plain blackground.

Panel  $17\frac{1}{4} \times 14\frac{1}{4}$  in.

Other portraits are at Merton and Corpus Christi College.

Oxford Exhibition of Historical Portraits, 1904, No. 43.

(*Warden's House.*)

20

## SIR WILLIAM PETRE

B. 1506; educated at Exeter College; Fellow of All Souls College; Secretary of State, 1543; d. 1572.

Bust, three-quarters to l.; black flat cap; narrow pleated ruff; brown moustache and short beard; dark fur-lined coat; shield of arms above to l. Panel  $19\frac{1}{2} \times 14\frac{1}{4}$  in.

Oxford Exhibition of Historical Portraits, 1904, No. 47.

A fine original half-length portrait of Sir William Petre is in Exeter College Hall.

(*Warden's House.*)

21 ? ROBERT DUDLEY, EARL OF LEICESTER

B. 1532? K.G. 1559; Chancellor of the University, 1564; created Earl of Leicester, 1564; Governor of the United Provinces, 1586; d. 1588.

Bust, facing the spectator, the head turned slightly to l.; tall black hat; dark-brown hair; moustache, and beard; narrow deep pleated ruff; dark clothes; ribbon and badge of the Garter; dark background. Panel  $22\frac{1}{2} \times 16\frac{3}{4}$  in.

This portrait has been called Francis Bacon, who, however, never had the Garter. It was under that name in the Oxford Exhibition of Historical Portraits, 1904, No. 132.

An old list of portraits in the Warden's House, preserved in the Bursary, contains the name of Leicester, and this must have been the picture designated.

(*Warden's House.*)

22 THOMAS SACKVILLE, EARL OF DORSET

B. 1536; educated perhaps at Hart Hall and at St. John's College, Cambridge. Knighted and raised to the Peerage, 1567; Ambassador, 1568; Knight of the Garter, 1589; Chancellor of the University, 1591; Lord Treasurer, 1599; created Earl of Dorset, 1604; d. 1608.

Bust, three-quarters to r.; high-crowned black hat; white

moustache and beard; white pleated ruff; black gold-embroidered gown lined with brown fur; triple gold chain round neck; plain background. Panel  $22\frac{1}{2} \times 17\frac{1}{4}$  in.

In an old list of the portraits in the Warden's House, preserved in the Bursary, this portrait, probably on account of the triple chain, is called Richard Whittington, Lord Mayor.

Oxford Exhibition of Historical Portraits, 1904, No. 95.

*(Warden's House.)*

23

### RICHARD BANCROFT

B. 1544; Student of Christ Church; D.D. 1585; Canon of Westminster, 1587; Bishop of London, 1597; Archbishop of Canterbury, 1604; Chancellor of the University, 1608; d. 1610.

Bust, slightly to r.; black cap; brown hair, moustache and beard; narrow flat-pleated ruff; white rochet; black chimere; plain background. Panel  $22\frac{1}{4} \times 18$  in.

*(Warden's House.)*

### 24 HENRY FREDERICK, PRINCE OF WALES

B. 1594, visited Oxford, 1605; created Prince of Wales, 1610; d. 1612.

Bust, facing the spectator; the head slightly to l.; high white hat with feather and jewelled brooch of three points; auburn hair; broad white lace-edged collar with wide projecting wings; red cloak over his l. shoulder; white doublet; blue ribbon of the Garter with badge; brown background. Panel  $22 \times 17$  in.

*(Warden's House.)*

### 25 ROBERT CECIL, EARL OF SALISBURY

B. c. 1563; perhaps educated at St. John's College, Cambridge; Secretary of State, 1596; created Earl of Salisbury, 1605; K.G. 1605; Lord Treasurer, 1608; d. 1612.

Half length, slightly to l.; black hair, small dark moustache and pointed beard; flat-pleated ruff, plain cuffs; dark clothes; ribbon of the Garter with badge barely visible; white wand in his l. hand held before him; dark background. Panel  $22\frac{1}{2} \times 17\frac{1}{4}$  in.

At some time named Robert Devereux, Earl of Essex.

*(Warden's House.)*

26

### SIR THOMAS BODLEY

B. 1545; educated at Magdalen College, Fellow of Merton College; Knighted, 1604; Founder of the Bodleian Library; d. 1613.



Half length, standing to r.; white turned down collar and cuffs; black dress; his r. hand on his cloak, his l. on hilt of his sword; dark background. Canvas 33 × 28 in.

A copy somewhat reduced of the larger portrait in the Bodleian Library. It was once the property of Dr. Bandinel (d. 1861), and was presented to New College by the Rev. William E. C. Austen-Gourlay, Librarian, in 1861. (*Library Staircase.*)

## 27

## ARTHUR LAKE

B. 1569; entered New College, 1588; Fellow; M.A. 1595; D.D. 1605; Warden, 1613; Bishop of Bath and Wells, 1616; d. 1626.

Three-quarters length, standing to l.; black cap with flaps over the ears; dark hair; brown moustache and narrow beard; narrow-pleated ruff; rochet gathered across the breast; black chimere, scarf, and wrist bands; his r. hand rests on a book lying on a green-covered table to l.,; his l. hangs by his side holding gloves; fluted pillar to l.; inscribed close to his r. shoulder in red letters ARTHUR LAKE D.D. WARDEN OF NEW COLL. AND BISHOP OF BATH AND WELLS. ANO J6J6 14TH JAMES 1ST. Dark background. Canvas 47 × 40½ in.

In the Bursar's Rolls for 1626-7, under the Library account *first term*, are the following items: 'To Greenbury, the painter, for my Lord of Bath and Wells his picture 4 l.—For a case to bring it from London 2s. 6d.—For the carriage 1s.—*2nd term*: To Ryme for bords to line my Lord of Bath and Wells his picture 3s.—To the Upholsterer for a Curtain for the aforesaid picture, and for rings and making, 8s.' In the accounts for 1746 under the same heading there is a payment 'for cleaning and repairing ye Founders and Bishop Lakes Pictures, £4 15s.':—and in the Hall account another 'for cleaning and repairing the Pictures and guilding, £15 15s.'

The picture as it now stands can have little if anything to do with Richard Greenbury. It has either been so thoroughly repainted that none of his work is now visible—or perhaps more probably, it is an entirely new canvas painted after a decaying model in the middle of the eighteenth century. A similar portrait, but with some slight variations, hangs in the College Hall at Winchester. This may have been painted with the three-quarter length of Bishop Ken some time after 1700.

Exhibition of National Portraits, 1866, No. 524.

The original was engraved, with slight variations in the position

of the hands, by J. Payne in Lake's *Sermons*, 1629, and on the title-page of his translation of Lomazzo's treatise on Painting.<sup>1</sup>  
(*Gallery of Hall.*)

## 28 ? ROBERT SIDNEY, EARL OF LEICESTER

B. 1563; educated at Christ Church; M.A. 1588; K.G. 1616; created Baron Sidney, 1603; Earl of Leicester, 1618; d. 1626.

Bust, to l.; short curly auburn hair, slight moustache; white falling collar edged with lace; steel gorget damascened with gold; white dress spotted with black and piped with scarlet; dark background; shield of arms above to l. Panel  $18\frac{3}{4} \times 15\frac{1}{2}$  in.

Oxford Exhibition of Historical Portraits, 1904, No. 133.

(*Warden's House.*)

## 29 HUGH BARKER

(PLATE XXI).

*Nicholas Stone.*

B. c. 1566; Fellow of New College, 1585; D.C.L. 1605; Dean of Arches, and Chancellor of the Diocese of Oxford; d. 1632.

Bust, facing the spectator; skull cap; square beard and moustache; close ruff; doctor's gown with tufts on the sleeves over buttoned doublet; his arms crossed, the right resting on the pedestal of the monument, a small book in the l. hand, a finger between the leaves. Marble, in a shallow arched niche; inscribed tablet and arms above; two coats of arms below. The long inscription, which can be found in Gutch's edition of Wood's *Colleges and Halls*,<sup>2</sup> records that the monument was put up by the subject's widow, Mary, in 1632.

Formerly in the Chapel on the south wall at the east end.

The monument was executed by Nicholas Stone who was paid £50 for it. It is mentioned among the best examples of Stone's works of this kind by the late Mr. W. L. Spiers.<sup>3</sup> (*Ante-chapel.*)

## 30 UNKNOWN MAN OF THE SAME FAMILY

Half length, somewhat to l.; black cap, white hair over ears; long white beard and moustache; quilled white ruff; plain white cuffs; black and scarlet D.D. gown and brown fur tippet

<sup>1</sup> A strange painting—said to be by Bishop Lake—a subject picture of Guy Fawkes in the House of Lords is preserved in the Bursary. See Warden Sewell's *MS. Register*.

<sup>2</sup> p. 200. The inscription contains the statement that he was dean of arches—an error according to the *D.N.B.*

<sup>3</sup> *Walpole Society Seventh Annual Volume*, 1919, p. 63.





HUGH BARKER by NICHOLAS STONE

*New College No. 29*



THOMAS HODGES

*New College No. 52*



HENRY BEESTON by WILLIAM GANDY

*New College No. 41*





over black dress; inscribed above to l. A° DNI 1596, AETATIS SUAE 60<sup>1</sup>; his l. hand before him holding a red glove, has a large ring on the first finger which is thrust out; coat of the Barker arms above to r.; dark background. Panel  $21\frac{1}{2} \times 18$  in.

On the back is pasted a partly defaced label with the words 'This picture was presented in 1839 to . . . Newling Esq., by his father Mr. John Newling B.D., Canon Residentiary of the Cathedral Church of Lichfield . . . and is considered very valuable . . . supposed to have been a benefactor to one of the Colleges in Oxford'. John Newling was prebendary of Hansacre at Lichfield from 1807 to 1842.

*(Smoking-room.)*

### 31 PETER PAUL RUBENS

B. 1577; the great Flemish painter; d. 1640.

Bust, seated in profile to l.; brown hair and moustache and short beard; broad white collar; dark dress; both hands hold a paper. Canvas  $29\frac{1}{2} \times 24$  in.

Inscribed 'Rubens, Painted by Dr. Penrose'.

*(Library Staircase.)*

### 32 GALILEO

B. 1564; the great astronomer; d. 1642.

Bust, slightly to l.; grey hair, moustache, and beard; white projecting collar, black clothes. Canvas  $24 \times 19$  in.

A bust copy of the portrait in the Bodleian Gallery, vol. i, No. 99.

*(Warden's House.)*

### 33 ROBERT PINKE

B. 1572; entered New College, 1594; Fellow, 1596; M.B. 1612; Warden, 1617; D.D. 1619; helped Laud to draw up his statutes; d. 1647.

Bust, to l.; fair hair, moustache and peaked beard; black skull-cap; pleated lace-edged ruff; scarlet and black D.D. habit; dark background; painted in an oval spandrel inscribed WARDEN PINK. Canvas  $29\frac{1}{4} \times 23\frac{3}{4}$  in.

Oxford Exhibition of Historical Portraits, 1905, No. 46.

*(Warden's House.)*

### 34 THE SAME

Bust, facing the spectator, in a round arched niche; skull-cap; moustache and short beard; bands; gown and scarf over

<sup>1</sup> This age and date are impossible to reconcile with the age and date of matriculation given in the University Register for Hugh Barker. No. 30 may perhaps be William Barker, D.D., of Magdalen College, Chancellor of Wells; b. c. 1532; d. 1611.

cassock; buttoned cuffs; his r. hand on his breast, his l. rests on the edge of the niche holding a small book.

The long inscription to be found in Gutch's edition of Wood's *Colleges and Halls*, p. 209, gives the facts of his life, the date of his birth and death. It ends 'Optime de se merenti patrono monumentum hoc gr. an. fecit Radulphus Bridoake<sup>1</sup> eþus cicest. an<sup>o</sup> D<sup>ni</sup> MDCLXXVII'. Marble.

(*In the Ante-chapel on the east wall, south of the organ screen.*)

## 35

## JOHN HARRIS

B. c. 1587; entered New College, 1604; Fellow; M.A. 1612; Regius Professor of Greek, 1619; Canon of Wells, 1622; D.D.; Warden of Winchester College, 1630; d. 1658.

Bust, slightly to r.; black skull-cap; brown hair; moustache and short grey beard; broad white collar, black gown. Canvas 24½ × 19½ in.

Copy from the original portrait which hangs in the College Hall at Winchester. (*Bursary.*)

## 36

## MICHAEL WOODWARD

B. 1599; entered New College, 1621; Warden, 1658; D.D. 1660; benefactor to the College; d. 1675.

Half length, facing the spectator in an elaborate classical-renaissance niche; skull-cap, curly hair to neck; chin tuft and slight moustache; short square bands; gown and scarf over cassock and sash; his r. hand holds a book, a finger between the leaves, his l. rests on a skull on the edge of the niche. Coat of arms above, cherubs on each side, one leaning on a large upright volume. The long inscription to be found in Gutch's edition of Wood's *Colleges and Halls*<sup>2</sup> gives the date of his birth October 6, 1599, and his death June 16, 1675.

(*In the Ante-chapel on the east wall, south of the organ screen.*)

## 37

## THE SAME

A small copy of the upper part of the above in wood, inscribed on the plinth M W custos 1675, forms part of the decoration of the mantelpiece in one of the rooms in the Warden's House.

<sup>1</sup> It is worth remembering that the monument of Bishop Bridoake in St. George's Chapel, Windsor, with a portrait figure on it is signed by William Byrd of Oxford.

<sup>2</sup> p. 204.



38

## WILLIAM BURT

B. c. 1605; Fellow of New College, 1627; Master of the Free School at Thame, 1631; kinsman and schoolmaster of Anthony Wood; Warden of Winchester College and D.D., 1658; Canon of Winchester, 1664; d. 1679.

Bust, slightly to l.; black cap close over his head; short white hair; clean-shaven face; bands; black and scarlet D.D. gown; in an oval spandrel. Canvas 29 × 24 in.

The identity of this portrait has been discovered at Winchester College. A portrait of Dr. Burt taken at a somewhat younger age hangs in the Warden's house there, and the likeness<sup>1</sup> is unmistakable. Dr. Burt's daughter, Elizabeth, married Dr. Beeston, Warden of New College, 1671-1701, and her mother, Mrs. Burt, died at the Lodgings in 1683.<sup>2</sup> The portrait probably came to its present place as the possession of one of these ladies.

(*Warden's House.*)

39

## ? DR. THOMAS FOWKES

B. c. 1624; educated at New College; Fellow, 1645; expelled by the Parliamentary Visitors; restored 1660; B.D. 1667; d. 1694.

Bust, slightly to r.; longish white hair; clean-shaven face; a conspicuous mole on his chin; wide square bands; black gown; dark background. Canvas 29 × 24 in.

A new label pasted on the back bears the name of 'Rev. Thos. Wood, LL.D. Eccles. and Hardwick Rector'. The picture has been relined.

This is not the portrait of Thomas Wood. No. 47 bears his name inscribed on the face of the canvas, and shows a man in a bushy wig. The identifications have got confused when No. 39 was restored between 1913 and 1917.

In an inventory<sup>3</sup> of pictures in the Warden's House made before the restoration of several of them, one is named Dr. Fowle. No person of this name having any connexion with New College has been traced. It is therefore a reasonable conjecture that it is a misreading of a name on a canvas since relined, and as the portrait No. 39 is the only one now not identified, possibly on this. The name Fowkes for Fowle is here tentatively suggested.

(*Warden's House.*)

<sup>1</sup> The writer had the New College portrait photographed in order to make a comparison satisfactory.

<sup>2</sup> Wood's *Life and Times*, iii, p. 74.

<sup>3</sup> Preserved in the Bursary.

40

## FRANCIS TURNER

B. 1638 (?); educated at New College; Fellow, 1655; M.A. 1663; D.D. 1669; Master of St. John's College, Cambridge, 1670; Dean of Windsor, Bishop of Rochester; Bishop of Ely, 1684; benefactor to the College; d. 1700.

Half length, three-quarters to l.; brown hair falling to shoulders, and slight moustache; wide bands; black dress; his l. hand held before him; to l. a table upon which is a small red book with clasps; dark background with landscape through opening to l.; inscribed to r. BP TURNER. M<sup>r</sup> 1670. Canvas  $29\frac{1}{4} \times 24\frac{1}{4}$  in.

No doubt a copy from the portrait in the Master's Lodge, St. John's College, Cambridge.

Oxford Exhibition of Historical Portraits, 1905, No. 182. (*Hall*.)

41

## HENRY BEESTON

(PLATE XXI).

*William Gandy.*

B. c. 1631; educated at New College; Fellow, 1649; D.C.L. 1661; Head Master of Winchester College, 1658-79; Canon of Winchester, 1664-95; Warden of New College, 1679; benefactor to the College; d. 1701.

Bust, slightly to l.; grey periwig falling to shoulders; clean-shaven face; bands; black gown over black dress; dark background. Canvas  $29\frac{1}{2} \times 24$  in.

On the back, before relining, was the inscription 'aetat, 57, 1688. Gandy fe'.

Oxford Exhibition of Historical Portraits, 1905, No. 200.

(*Warden's House*.)

42

## RICHARD TRAFFLES

B. c. 1648; entered New College, 1665; B.C.L.; D.C.L. 1685; Warden, 1701; benefactor to the Library; d. 1703.

Bust, facing the spectator; the head slightly turned to l.; curly wig to shoulders; clean-shaven face; small bands; gown over coat; Stone monument.

(*In the Ante-chapel on the east wall, south of the screen.*)

A long inscription, recording his thirty-six years of service to his college, will be found in Gutch's edition of Wood's *Colleges and Halls*, p. 210-11.

43

## THOMAS KEN

*F. Scheffer.*

B. 1637; entered New College, 1657; M.A. 1664; Fellow of Winchester College, 1666; Bishop of Bath and Wells, 1685; benefactor to the College; d. 1711.

Half length, slightly to r.; the head three-quarters to l.; white hair; clean-shaven face; black skull-cap; bands; white rochet; black chimere; dark background; painted in an oval spandrel.

Inscribed BP KEN. Canvas  $29 \times 22\frac{1}{2}$  in.

Engraved by G. Vertue.

A three-quarters length portrait hangs in the College Hall at Winchester.

Oxford Exhibition of Historical Portraits, 1905, No. 216.

(*Warden's House.*)

44

### THE SAME

Half length, three-quarters to l.; white hair; clean-shaven face; black skull-cap; bands; white rochet; black chimere; dark background; painted in an oval spandrel. Canvas  $29\frac{1}{4} \times 24$  in.

Oxford Exhibition of Historical Portraits, 1905, No. 217.\*

(*Hall.*)

45

### JOHN NICHOLAS

B. c. 1642; entered New College, 1658; B.A. 1661; Fellow; D.D. and Warden, 1675; Warden of Winchester College, 1679; Canon of Winchester, 1684; A great benefactor to both the foundations of William of Wykeham, especially to the College Buildings at Winchester;<sup>1</sup> d. 1712.

Bust, slightly to l.; long brown hair falling to shoulders; clean-shaven face; bands; black gown; dark background; inscribed below to l.; WARDEN NICHOLAS. Canvas  $29\frac{1}{2} \times 24\frac{1}{2}$  in.

Oxford Exhibition of Historical Portraits, 1905, No. 221.

A copy is in the College Hall at Winchester. (*Warden's House.*)

46

### PHILIP BISSE

*Thomas Hill.*

B. 1667; entered New College, 1686; D.D. 1706; F.R.S. 1706; Bishop of St. Davids, 1710, of Hereford, 1713; d. 1721.

Three-quarters length, seated three-quarters to l.; the head turned slightly and looking towards the spectator; fair periwig falling to shoulders; clean-shaven face; bands; white rochet; black chimere; his l. hand rests on the arm of his chair; his r. turns the pages of a large book standing on a table to l.; warm grey background. Canvas  $47 \times 39\frac{1}{2}$  in.

The head engraved by G. Vertue, with the date 1719.

Oxford Exhibition of Historical Portraits, 1906, No. 12.

(*Hall Balcony.*)

<sup>1</sup> Rawl. MS. D. 1194 in the Bodleian Library.



47

THOMAS WOOD<sup>1</sup>

B. 1661; matriculated at St. Alban Hall; Fellow of New College, 1679; D.C.L. 1703; Rector of Hardwick, Bucks., 1705; nephew of Anthony Wood; d. 1722.

Bust, three-quarters to l.; dark-grey wig; clean-shaven face; narrow white bands; black gown; inscribed to l. REV<sup>d</sup> THOM<sup>s</sup> wood. Canvas  $29\frac{1}{2} \times 24\frac{1}{2}$  in.

Inscribed on the back 'Thomas Wood, LL.D. eccles. De Hardwick, Rector'.

This portrait was engraved by Van der Gucht. It is mentioned as hanging in the Warden's House by Mr. Andrew Clark in his edition of Wood's *Life and Times*, iii, 506. n.

(Warden's House.)

48

## CHARLES TRIMNELL

B. 1663; entered New College, 1681; M.A. 1688; D.D. 1699; Prebendary of Norwich, 1691; Bishop of Norwich, 1708, of Winchester, 1721; Chaplain to Queen Anne and Clerk of the Closet to George I; d. 1723.

Three-quarters length, seated slightly to r.; the head turned looking at the spectator; fair periwig falling over shoulders; clean-shaven face; bands; white rochet, black chimere, and scarf; badge of Prelate of the Order of Garter suspended by blue ribbon round neck; his l. hand held before him; his r. holding a book rests on the table upon which are other books, to l.; green and yellow curtain background. Canvas  $49\frac{1}{2} \times 39$  in.

Engraved by J. Faber in 1719 as bishop of Norwich, and again with the Garter badge, which seems to have been added to the picture and the plate after the subject became Bishop of Winchester in 1721.

Oxford Exhibition of Historical Portraits, 1906, No. 16. (Hall.)

49

## SIR ISAAC NEWTON

W. Theed.

B. 1642; Fellow of Trinity College, Cambridge, F.R.S. 1672; President of the Royal Society from 1703; Published the *Principia*, 1687; d. 1727.

<sup>1</sup> This portrait was examined and described for this catalogue in 1913 when it badly needed relining and stretching. It was no longer hanging on the staircase at the Warden's House in 1917. A new label bearing the name Thomas Wood had been pasted on the back of No. 39.

Whole length figure standing to r. ; long hair ; clean-shaven face ; bands ; ruffles ; gown over coat and breeches ; stockings and buckled shoes ; his r. hand gathers his gown together ; his l. holds out a paper on which is a geometrical figure ; behind to l. is a pile of books ; signed on the base : W. THEED FEC<sup>t</sup>. 1857<sup>1</sup>. Plaster statuette 18 inches high.

Bequeathed to the College together with a bust, medals, engravings, and letters connected with Newton by the Rev. Jeffrey Ekins in 1872.<sup>2</sup> (Library.)

50

## JOHN DOBSON

B. c. 1690 ; entered New College, 1707 ; Fellow, 1714 ; Warden, 1720 ; Warden of Winchester College and D.D. 1724 ; d. 1729.

Bust, slightly to r. ; wig ; clean-shaven face ; bands ; black gown ; inscribed below to l. WARDEN DOBSON. Canvas  $29\frac{1}{4} \times 24\frac{1}{2}$  in.

A three-quarter length portrait hangs in the College Hall at Winchester. (Warden's House.)

51

## HENRY BIGG

B. c. 1690 ; entered New College, 1710 ; M.A. 1717 ; D.D. 1727 ; Warden, 1724 ; Warden of Winchester College, 1729 ; benefactor to the Library ; d. 1740.

Bust, slightly to r. ; grey wig ; clean-shaven face ; black gown ; inscribed below to l. WARDEN BIGG. Canvas  $29\frac{1}{4} \times 24\frac{1}{2}$  in.

A three-quarter length portrait hangs in the College Hall at Winchester. (Warden's House.)

52

## THOMAS HODGES

(PLATE XXI).

L. L.

'Servant to the Chaplains' Room.'<sup>3</sup>

No doubt the son or grandson of Thomas Hodges, Porter of New College, and sometime butler of Winchester College, whose will was proved in 1700.<sup>4</sup>

<sup>1</sup> The date is not clearly cut ; a statue by Theed of Newton lecturing on a geometrical figure was exhibited in the Royal Academy in 1859.

<sup>2</sup> Dr. Sewell's MS. *History and Antiquities*, p. 190, where the statuette is specially mentioned in the extract from Mr. Ekins's will.

<sup>3</sup> Cf. Bodl. MS. Top Oxon. C. 33.

<sup>4</sup> This Thomas Hodges left to each of his five children (one of whom was a Thomas) £20 in the event of their mother marrying again, and 'the sylver spoon which has the name of the sayd child engraved upon it'. (Will in the University Archives.)

Small, whole length, standing slightly to l.; brown wig, clean-shaven face, his left eye injured, his l. hand and leg apparently withered; white cravat, long dark fawn coat, grey stockings and black shoes. He holds out a covered tankard in his r. hand, a number of long clay churchwarden pipes are clutched in his l. arm, a broken pipe lies on the floor; signed and dated above the tankard to l. L.L. 1764. Canvas  $29\frac{1}{2} \times 24\frac{1}{2}$ . (*Buttery.*)

53

## ROBERT LOWTH

*Robert Edge Pine.*

B. 1710; entered New College 1729; Fellow, 1733; Professor of Poetry, 1741; D.D. 1753; Bishop of Oxford, 1766, of London, 1777; d. 1787.

Three-quarters length, seated three-quarters to l., white bushy wig; bands; black chimere and scarf over rochet; his l. hand rests on his knee, his r. raised before him as though to emphasize speech; a Hebrew Bible lies open, propped upon other books on a table to l.; dark architectural background. Canvas  $49 \times 39$  in.

Engraved by T. K. Sherwin, 1777.

The first impression of this print is marked according to Bromley 'Bishop of Oxford'; a later one has the date 1784.

A similar picture was in 1809 in the possession of the Rev. Robert Lowth, M.A. It was engraved, somewhat reduced, by T. Godby. Oxford Exhibition of Historical Portraits, 1906, No. 106.\*

(*Hall.*)

54

## THE SAME

Three-quarters length, seated to l., looking up; grey wig, clean-shaven face; bands; rochet and black scarf; his r. arm rests on a table, the hand raised; on the table is an open Hebrew text and other books lettered VIRGILIUS, LONGINUS, &c., dark background. Canvas  $28\frac{1}{2} \times 24$  in.

A picture based on the portrait in Hall. (*Warden's House.*)

55

## CHARLES PARROTT

B. c. 1714; entered New College 1732, Fellow, B.C.L. 1740; Rector of Saham Tony, Norfolk, 1757; Benefactor to the Wardenship, and to livings in the gift of the College, d. 1787.

Bust, seated three-quarters to r.; bushy white wig; clean-shaven face, bands; black gown over black clothes; plain dark background. Canvas  $29\frac{1}{2} \times 24\frac{1}{2}$  in. (*Warden's House.*)



56

## JOHN OGLANDER

*George Romney.*

B. 1737 (?); entered St. John's College, 1756; B.A. of New College, 1761; Warden, 1768; D.D. 1774; d. 1794.

Half-length, seated to l., the head turned three-quarters towards the spectator; powdered hair, a curl over each ear; clean-shaven face; bands; black gown and scarf; his r. hand holding a pen rests on a paper to l.; warm grey clouded background; inscribed below to r. WARDEN OGLANDER. Canvas 29 x 24 in.

Painted 1778. The payment of eighteen guineas for this picture is entered in the artist's accounts for 1778.

Oxford Exhibition of Historical Portraits, 1906, No. 118.\*

(*Warden's House.*)

57

## BUST, UNKNOWN

*Sir Francis Chantrey.*

Bust facing the spectator, the head turned three-quarters to l.; short hair, clean-shaven face; eyeballs incised; loose drapery over classical garment. Plaster.

Inscribed at the back CHANTRY SC. 1821.

Nothing has been found to identify the subject of this fine bust.

It seems possible that the extract from the will of Mr. Jeffrey Ekins, who bequeathed the statuette of Sir Isaac Newton, No. 49, to the College may have been mis-copied. As they appear in Warden Sewell's MS. *History and Antiquities of New College*, the words imply that the bust he mentions was, like the statuette, a portrait of Newton. But it is just possible that it may have been his own or the portrait of a member of his family. Some of the Newton relics from this bequest, a lock of hair, letters, and medals, were deposited on loan in Trinity College, Cambridge. It is not remembered that a bust was sent thither, and no head of Newton appears to remain in New College now.

(*Library.*)

58

## MARTIN WALL

B. 1747; entered New College, 1763; Fellow; M.A. 1771; D.M. 1777; Professor of Medicine, 1785; d. 1824.

Three-quarters length, seated at a table, three-quarters to l., grey wig curled over the ears, clean-shaven face; white stock cravat and frilled shirt, dark clothes; his r. hand rests on papers on the table, his l. arm on arm of his chair; book lettered *Hoffmann* to l.; red curtain background, opening with sky and buildings to l. Canvas 53 x 33½ in.

(*Common Room Lobby.*)

59 SAMUEL CROWTHER<sup>1</sup>

B. c. 1769; entered Brasenose College, 1787; B.A. from New College, 1791; Fellow of the College; d. 1829.

Three-quarter length seated facing the spectator; the head turned to r.; grey hair; slight whiskers; white stock and bands; black gown over black clothes; a roll of paper in his r. hand; a pile of books to l.; scarlet curtain background; table, on which is a large volume, to l. Panel 14 × 11 in.

Inscribed on a label on the back 'The Rev. Samuel Crowther, M.A., formerly Fellow of New College, Vicar of Christ Church, Newgate, given by his daughter Mrs. Chawner in 1877.

(*Warden's House.*)

## 60 WILLIAM CROWE

B. 1746; entered New College, 1765; Fellow; B.C.L. 1773; Public Orator, 1784; a poet, and a friend of Samuel Rogers; d. 1829.

Bust, slightly to l.; the head turned three-quarters towards the spectator; grey wig; clean-shaven face; white neckcloth and cravat; black gown. Canvas 30 × 25 in. (*Library Staircase.*<sup>2</sup>)

## 61 GEORGE ISAAC HUNTINGFORD

*Thomas Kirkby, after Sir Thomas Lawrence.*

B. 1748; entered New College, 1768; M.A. 1776; D.D. and Warden of Winchester College, 1793; Bishop of Gloucester, 1802, of Hereford, 1815; d. 1832.

Three-quarters length, seated three-quarters to l., the head leaning forward; short grey bushy wig; clean-shaven face; bands; white rochet; black chimere and scarf; the r. arm rests on the arm of his chair; the l. beside his college cap on a table to r.; dark background. Canvas 55½ × 43 in.

The original picture by Sir Thomas Lawrence is in the College Hall at Winchester. It was engraved, head only, by H. Meyer in 1813, when the subject was bishop of Gloucester; by T. A. Dean in 1815, when he was bishop of Hereford.

The present copy was made for the College in 1828,<sup>3</sup> when

<sup>1</sup> Perhaps by Philip Corbet, who painted some small similar portraits in Oxford about this date.

<sup>2</sup> This portrait was described in 1913, but had been removed from the staircase in 1918.

<sup>3</sup> See Dr. Sewell's MS. *History and Antiquities of New College*, p. 223, and College Accounts for 1827 and 1828.

£64 1s. 2d. was paid to Thomas Kirkby for it and the portrait of Bishop Howley; £32 6s. 0d. for the frames for them, and for the picture of Bishop Bathurst, was paid in the previous year. The original portrait by Lawrence at Winchester was paid for in 1802-3, £42 in advance, and £42 in 1805-6.<sup>1</sup> (Hall.)

62 PHILIP NICHOLAS SHUTTLEWORTH

*Thomas Phillips.*

B. 1782; entered New College, 1800; Fellow; D.D. and Warden, 1822; Bishop of Chichester, 1840; d. 1842.

Three-quarters length standing three-quarters to l.; greyish hair; clean-shaven face; bands; white rochet, black chimere and scarf; his l. hand holds his college cap, his r. by his side; crimson curtain background; signed below to l. with monogram T. P., and dated 1842. Canvas  $55\frac{1}{2} \times 44$  in.

Exhibited at the Royal Academy, as the late bishop of Chichester, in 1842. (Hall.)

63 THE SAME

*Thomas Kirkby.*

Half length, seated three-quarters to r.; the head turned slightly towards the spectator; dark hair; clean-shaven face; high white collar, stock, and bands; black gown and D.D. scarf; his r. arm rests on the arm of his chair; his l. hand holds his college cap. Canvas  $35 \times 27\frac{1}{2}$  in.

Engraved by S. W. Reynolds in 1826. (Warden's House.)

64 ROBERT WETHERELL.

B. c. 1768; entered New College, 1784; B.C.L. 1791; Fellow; Canon of Hereford, 1796; d. 1842.

Half length, seated three-quarters to r.; white hair and slight whiskers; white collar, stock, and bands; black gown over dark clothes; his l. elbow rests on the arm of his chair, his hand against his cheek; the r. hand holds his pince-nez. Canvas  $29 \times 24$  in. (Warden's House.)

65 CHRISTOPHER LIPSCOMB

*By or after G. W. Pegler.*

B. c. 1782; entered New College, 1800; Fellow; M.A. 1811; D.D. and Bishop of Jamaica, 1824; d. 1843.

<sup>1</sup> I owe this information to the kindness of the Bursar, Mr. Herbert Chitty.



Three-quarters length, seated to r.; grey hair; clean-shaven face; bands; rochet, black chimere, and scarf; his l. hand rests on papers on a table to r.; his r. holds his college cap; crimson curtain background with pillar to r. Canvas  $55\frac{1}{2} \times 43\frac{1}{2}$  in.

A similar portrait by G. W. Pegler was exhibited at the Royal Academy in 1829, and engraved in mezzotint the same year by C. Turner. (Hall.)

66

## HENRY BATHURST

*Thomas Kirkby.*

B. 1744; entered New College, 1761; D.C.L. and Canon of Christ Church, 1775, of Durham, 1796; Bishop of Norwich, 1805; d. 1837.

Three-quarters length, standing three-quarters to r.; short grey wig; bands; rochet; black chimere; his l. hand extended holds his college cap; dark background; inscribed with the name of the subject, AETAT SUAE 82 1826, and signed T. KIRKBY PINX<sup>T</sup>. Canvas  $49 \times 39\frac{1}{2}$  in.

Painted for the College in 1828, the price being £33. (Hall.)

67

JOHN SHUTE DUNCAN<sup>1</sup>

*W. Smith.*

B. c. 1769; Fellow of New College, 1791; Keeper of the Ashmolean Museum, 1823-6; D.C.L. 1830; d. 1844.

Bust, three-quarters to r.; grey hair; clean-shaven face; high white collar, white stock, and cravat; black coat. Canvas  $29\frac{1}{2} \times 24\frac{1}{2}$  in.

Lithographed with slight variations by M. Gauci.

(Hall, Balcony.)

68

## THE SAME

*Thomas Kirkby.*

Bust, three-quarters to r.; grey hair; clean-shaven face; white collar, stock, and cravat; black coat with high black velvet collar; painted within a square line of black paint. Canvas  $29\frac{1}{4} \times 24\frac{3}{4}$  in.

(Common Room Lobby.)

69

## SYDNEY SMITH

(PLATE XXII).

*E. U. Eddis.*

B. 1771; entered New College, 1789; M.A. 1796; Founder of the *Edinburgh Review*; Canon of St. Paul's; d. 1845.

<sup>1</sup> Small copies of this and P. B. Duncan's portraits by Smith are at Winchester College.



JAMES EDWARD SEWELL by SIR H. VON HERKOMER  
*New College No. 78*



SYDNEY SMITH by E. U. EDDIS  
*New College No. 69*





Half length seated, facing the spectator behind a dark crimson covered table; the head turned almost in profile to l.; grey hair; clean-shaven face; white folded neckcloth, and shirt; black coat; both hands seen, the l. on the back of a book which rests on its front edges on the table, the r. beside it; dark background. Canvas  $30 \times 25\frac{1}{4}$  in.

Engraved by G. W. Greatbach as the frontispiece to the collected works published in 1850. (*Smoking Room.*)

70

## WILLIAM HOWLEY

*Thomas Kirkby, after Sir T. Lawrence.*

B. 1766; entered New College, 1783; Canon of Christ Church, 1804; Regius Professor of Divinity, 1809; Bishop of London, 1813; Archbishop of Canterbury, 1828; d. 1848.

Three-quarters length, seated slightly to r.; the head turned three-quarters to l.; short bushy grey wig; clean-shaven face; bands; white rochet and black scarf; holding paper with both hands on his knee; red curtain background; architectural opening sky to r. Canvas  $55\frac{1}{4} \times 43\frac{1}{4}$  in.

The original picture by Sir Thomas Lawrence was engraved by C. Turner in 1817, when the subject was bishop of London. At the College meeting of December 15, 1825, it was resolved that 'measures be taken for placing the portraits of the Bishops of London, Hereford, and Norwich in the Hall'. In 1828 this copy was made by Thomas Kirkby for the College.<sup>1</sup> The original by Lawrence hangs in the College Hall at Winchester.<sup>2</sup> The engraving by C. Turner, dated 1817, emphasizes the wide paper held across the knee with both hands. In the Winchester picture this detail is scarcely visible.

Another copy is in the house of the Regius Professor of Divinity. (*Hall.*)

71

## PHILIP BURY DUNCAN

*W. Smith.*

B. 1772; Fellow of New College, 1792; Keeper of the Ashmolean Museum 1826-55; D.C.L. 1855; benefactor to the College; d. 1863.

Bust slightly to r.; clean-shaven face; grey hair, slight whiskers;

<sup>1</sup> Dr. Sewell's MS. *History and Antiquities of New College*, p. 223.

<sup>2</sup> It is mentioned by M. Walcott, *William of Wykeham and his Colleges*, p. 189, 1852.

high white collar, stock, and cravat; black gown over buttoned-up double-breasted coat, black waistcoat. Canvas  $29\frac{3}{4} \times 24\frac{1}{4}$  in. Lithographed by M. Gauci. A similar portrait is in the Ashmolean Museum. (*Hall Balcony.*)

72

## THE SAME

*Thomas Kirkby.*

Bust to l.; dark hair, slight whiskers; white high collar and neckcloth; black gown over black coat. Canvas  $29\frac{1}{4} \times 24\frac{3}{4}$  in. Inscribed on the back 'P. B. Duncan, A.M. Painted by Thos. Kirkby, 1825'; Exhibited in the Royal Academy in 1825. Engraved with slight variations by Thomas Lupton, 1825. (*Common Room Lobby.*)

73

## THE SAME

*W. Smith.*

A copy of the portrait in the Hall Balcony. Canvas  $29 \times 25$  in. (*Warden's House.*)

74

## SIR WILLIAM ERLE

*Sir Francis Grant.*

B. 1793; entered New College 1811; Fellow; called to the Bar at the Inner Temple, 1822; M.P. for Oxford City, 1837; Lord Chief Justice of Common Pleas, 1859; F.R.S., D.C.L. 1857; d. 1880.

Three-quarters length, seated three-quarters to l.; his head leaning on his r. hand; long grey wig; clean-shaven face; bands; scarlet and minever robes; gold chain of the Lord Chief Justice round his neck; his r. elbow rests on the arm of his chair; his l. hand on the end of his chair; dark background, column to l. Canvas (about)  $55\frac{1}{4} \times 43$  in.

Engraved by G. R. Ward.

Exhibited at the Royal Academy in 1851. (*Hall.*)

75

## WALTER FRANCIS SHORT

B. 1831; educated at New College; Fellow, 1851; Bursar, 1864; tutor of Keble College, 1881; Warden of St. Paul's College, Stony Stratford; Rector of Donhead St. Mary, Wilts., 1882; d. 1910.

Bust to l.; brown hair, moustache, and beard; round white collar; black clothes; water colour on paper, c.  $8 \times 6$  in.

Probably based on a photograph. The frame is inscribed Walter Francis Short, M.A., 1831-1910; Fellow, 1851-1883.

(*Smoking-room.*)

76

## ALFRED ROBINSON

*Sir Hubert von Herkomer.*

B. 1841; Scholar of University College, 1860; Fellow of New College, 1867; Bursar, 1875; d. 1895.

Half-length, seated three-quarters to r.; head rather bald; grey hair at the sides, grey beard, upper lip shaven; white collar, dark tie passed through a gold ring; black gown over black clothes; M.A. hood; both hands touch his college cap on his knee; plain brown background; signed and dated H.H. '95. Canvas  $35\frac{1}{2} \times 29\frac{1}{2}$  in. (Hall.)

77

## JAMES JOSEPH SYLVESTER

*Alfred Edward Emslie.*

B. 1814; entered St. John's College, Cambridge, 1831; Professor of Natural Philosophy, University College, London, 1837; F.R.S. 1839; Savilian Professor of Geometry 1883, and Fellow of New College; d. 1897.

Three-quarters length, seated facing the spectator; head bald at the top, grey hair at sides, grey moustache and beard; black gown over black coat; white cuffs; the finger tips of his l. hand touch the arm of his chair; his r. hand on his knee. Canvas  $44\frac{1}{4} \times 34\frac{1}{4}$  in.

A similar portrait, exhibited at the Royal Academy 1889, hangs in the Hall of St. John's College, Cambridge. (Hall.)

78

## JAMES EDWARD SEWELL

(PLATE XXII).

*Sir Hubert von Herkomer.*

B. 1810; entered New College, 1827; Fellow; Warden and D.D. 1860; resided in college (except for an interval of a few months) for the whole period of his life; d. 1903.

Half length, seated slightly to l.; grey hair and whiskers; bands; black and scarlet D.D. gown over black cassock; his r. hand rests on his college cap, the l. on the arm of his chair; the background is the oak panelling of the College Hall; signed and dated to l. H. H. '86. Canvas  $35 \times 29\frac{1}{2}$  in.

Reproduced in an etching.

(Hall.)

79

## EDWARD CHARLES WICKHAM

*Sir W. B. Richmond.*

B. 1834; entered New College, 1852; Fellow; Tutor, 1859; Head Master of Wellington, 1873; D.D. and Dean of Lincoln, 1894; d. 1910.



Three-quarters length, seated facing the spectator, the head turned slightly to r.; head rather bald, at the sides dark hair; dark whiskers; white collar, tie, and cuffs; black gown over black clothes; he holds a closed book with both hands; architectural background; signed to r. W.B.R. Canvas  $35 \times 27\frac{1}{2}$ .  
Etched by W. Wise. (Hall.)

80 WILLIAM ARCHIBALD SPOONER

*Hugh Riviere.*

B. 1844; Scholar of New College; Fellow, 1867; Warden, 1903.  
Three-quarters length, seated to l.; the head bent over an open book, held in his l. hand, which he is reading through a magnifying glass held in the r.; white hair, clean-shaven face; white collar and cuffs; bands; black gown over black clothes; table with books behind to l.; panel wall background; signed and dated H. RIVIERE 1913. Canvas  $36\frac{1}{2} \times 30$  in.

Presented for the Hall by a number of friends, mainly those connected with the two Colleges of St. Mary of Winton, to commemorate the completion of the fiftieth year of his membership on the Foundation of the College, December 11, 1913.

(Hall.)

81 THE SAME

A copy of the upper part of the picture; signed and dated H. RIVIERE, 1913. Canvas  $30 \times 24$  in. (Warden's House.)

82 ALFRED, VISCOUNT MILNER

*Max Balfour.*

B. 1854; educated at Balliol College; Fellow of New College; Governor of the Cape of Good Hope; High Commissioner of South Africa, 1897; Member of the War Cabinet, 1917; Secretary for the Colonies, 1919.

Three-quarters length, seated to l.; his knees crossed; grey hair and moustache; white collar and cuffs; dark white-spotted tie; light waistcoat; grey trousers; black coat; his l. hand holds up his pince-nez; his r. stretched along the arm of his chair holds a paper; to l. table with books; dark background; signed above to l. BALFOUR. Canvas  $40 \times 35$  in. (Hall.<sup>1</sup>)

<sup>1</sup> This portrait has been copied by Malcolm Stewart for the collection at Government House, Cape Town.

## PORTRAIT HEADS IN THE WEST WINDOW OF THE CHAPEL

Designed by Sir Joshua Reynolds, 1777-80

- 83            *As Justice*<sup>1</sup> in red with sword and scales.  
HARRIET SOPHIA, daughter of Colonel William Burrard, of Wal-  
hampton, Hants, and wife of Judge Sir Giles Rooke, d. 1839.
- 84            *As Charity*<sup>2</sup>  
ELIZABETH ANN LINLEY, wife of R. B. Sheridan, b. 1754, d. 1792.
- As Shepherds*
- 85            SIR JOSHUA REYNOLDS, b. 1723, d. 1792.
- 86            THOMAS JERVAIS, glass-painter, d. 1799.
- 87            *As Fortitude*<sup>2</sup> in crimson and white drapery, a lion at  
                                         her feet.  
? LADY DUDLEY AND WARD. Painted in 1779. Presumably Julia,  
daughter of Godfrey Bosville of Gunthwaite, Yorks., who married  
in 1780, William, third Viscount Dudley and Ward. B. 1754,  
d. 1833.

<sup>1</sup> Information from the descendants of Lady Rooke.

<sup>2</sup> The figures of Charity and Fortitude were in the Exhibition of the Royal Academy in the winter of 1832. The catalogue suggests the identifications here given for Nos. 84 and 87. The design for the Nativity was exhibited in the Royal Academy in 1779 when Horace Walpole noted in his catalogue that Mrs. Sheridan sat for the figure of the Blessed Virgin.

---

I wish to record here my thanks to Mr. Herbert Chitty, Bursar of Winchester College, for much kind help with this section: especially for the extracts from the Winchester College Accounts, and for calling my attention to the interesting feature of Nos. 3 and 4 where the old belfry is seen.

## VIII

### PORTRAITS IN LINCOLN COLLEGE

#### I RICHARD FLEMING

Member of University College; Bishop of Lincoln, 1420; Founder of Lincoln College, 1427; d. 1431.

Half length, standing facing the spectator; jewelled mitre; fair hair, slight beard; white alb open at the neck with a pleated edge; red gold-trimmed chasuble over black cassock, white wrist ruffles; his l. arm holds crozier, turned in; his r. hand touches his breast; shield of arms above to l.; dark background; inscribed RICHARDUS FLEMING FUNDATOR. OBIT 1431. Canvas 37 × 33 in.

Engraved by J. Faber and Parker in the time of Rector Adams, 1685–1719, and Rector Hutchins, 1755–81.

Two items in the College accounts for 1638 refer to this and the fellow picture of Rotherham: 'Paid for the carriage of the Founders' Pictures 5/' and 'Paid for the curtains for the Founders' pictures 13/-'.

A tradition mentioned by the writer on Rotherham in the *Dictionary of National Biography* assigns the gift of this and the portrait of the co-Founder to the generosity of Bishop Robert Sanderson of Lincoln, who was a Fellow of the College 1606–19, and always a friend to the College.

The date 1638 suggests that the portraits may have been painted by Richard Greenbury, who provided the portrait of a Founder for Magdalen in that year. (Hall.)

#### 2 THE SAME

A copy. Canvas  $27\frac{1}{4} \times 23$  in.

Two items in the College Accounts for 1670 refer to this and the fellow portrait of Rotherham: 'For ye Founders' Pictures £10.

For 2 boards for securing ye Founders' pictures in ye Librarie 6/'.

The date suggests that they may be the work of John Taylor, who was in 1666–70 employed by various Colleges to paint Founders'



pictures for the University Picture Gallery or for College Halls. But the pictures of the Lincoln College Founders now show so much restoration that no conjecture can be safely hazarded.

(*Library.*)

3 THE SAME

Smaller copy. Canvas  $22\frac{1}{4} \times 17\frac{1}{2}$  in. (*Rector's Lodgings.*)

4 THOMAS ROTHERHAM

B. 1423; educated at King's College, Cambridge; D.D. at Oxford, 1463; Keeper of the Privy Seal, 1467; Bishop of Rochester, 1468, of Lincoln, 1471; Archbishop of York, 1480; Lord Chancellor; benefactor and Second Founder of the College; d. 1500.

Half length, standing, three-quarters to r.; jewelled mitre; white hair, moustache, and short beard; gold embroidered pale red cope with fur collar over white rochet tied with a cord round the neck; beneath black cassock is seen white wrist ruffles; the hands joined in prayer; staff headed with a triple cross to r.; shield of arms above to l.; dark background; inscribed THOMAS ROTHERHAM . . . US FUNDATOR. OBIT 1500.<sup>1</sup> Canvas  $36 \times 32\frac{1}{2}$  in.

Engraved by J. Faber and Parker with the portrait of Fleming. (*Hall.*)

5 THE SAME

Smaller version with slight variants. Canvas  $27\frac{1}{4} \times 23$  in. Painted in 1670.<sup>2</sup> (*Library.*)

6 THE SAME

Smaller copy. Probably painted in the eighteenth century. Canvas  $22\frac{1}{2} \times 17\frac{1}{2}$  in. (*Rector's Lodgings.*)

7 JOHN WILLIAMS<sup>3</sup>

*attributed to Gilbert Jackson.*

B. 1582; educated at St. John's College, Cambridge; Fellow, 1603; Bishop of Lincoln, 1621; Lord Keeper, 1621-5; Archbishop of York, 1642; d. 1650.

<sup>1</sup> See the note as to the date of the portrait of Bishop Fleming, No. 2.

<sup>2</sup> See note to the portrait of Bishop Fleming, No. 2.

<sup>3</sup> This portrait in many ways resembles the whole length portrait of the Archbishop signed by Gilbert Jackson preserved in St. John's College, Cambridge, which was published by the present writer in the *Burlington Magazine*, vol. xx, p. 42 (1911). It was painted in 1627.

Three-quarters length, seated three-quarters to r.; fair hair, moustache, and peaked beard; black broad-brimmed hat; pleated ruff; black gown and silk scarf over black dress; his l. hand rests on his knee; his r. holds a roll of papers; Chancellor's purse on table to r.; dark brown background. Canvas  $48\frac{3}{4} \times 39\frac{1}{2}$  in.

Oxford Exhibition of Historical Portraits, 1905, No. 48.\*

(Hall.)

8

### PAUL HOOD

B. 1586 (?); educated at Balliol College; M.A. 1609; Fellow of Lincoln College before 1610; Rector, 1620; D.D. 1623; d. 1668.

Bust, three-quarters to r.; white hair falling to neck, slight moustache and tuft on chin; black skull-cap; square bands; black gown and scarf; dark background. Canvas  $29 \times 24$  in.

Oxford Exhibition of Historical Portraits, 1905, No. 98. (Hall.)

9

### THOMAS MARSHALL<sup>1</sup>

B. 1621; Scholar of Lincoln College, 1640; Fellow, 1668; Rector, 1672; Dean of Gloucester, 1681; benefactor to the Bodleian Library; d. 1685.

Bust, slightly to r.; grey periwig falling to neck; clean-shaven face; square bands; black gown; dark background. Canvas  $29 \times 24$  in.

Oxford Exhibition of Historical Portraits, 1905, No. 150.

(Hall.)

10

### SIR WILLIAM DOLBEN

B. c. 1627; admitted to the Inner Temple, 1648; Knighted, 1676; Judge of the King's Bench, 1678; great nephew of Archbishop Williams; d. 1694.

Bust, three-quarters to l.; black cap and white coif; white hair; clean-shaven face; bands; judge's scarlet and minever robes. Canvas  $29 \times 24$  in.

Given to the College by a member of the family, John Dolben, a son of the Rector of Stene, and Crew Exhibitioner, 1717-1725.<sup>2</sup>

(Smoking-room.)

<sup>1</sup> A portrait of Dr. Marshall is mentioned as belonging to the Bodleian in the Library Accounts for 1698. It hung 'before the Books given by him to the Library'. It has completely disappeared.

<sup>2</sup> The Rev. Andrew Clark's *History of the College*, p. 212.

## II (PLATE XXIII). GEORGE HICKES

B. 1642; educated at St. John's and Magdalen Colleges; Fellow of Lincoln College, 1664; D.D. 1679; Dean of Worcester, 1683; Nonjuring suffragan Bishop of Thetford, 1694; founder of the critical study of documents in England; d. 1715.

Bust, to r.; brown periwig falling to shoulders; clean-shaven face; square bands; black and scarlet D.D. gown, black scarf; warm dark grey background; painted in an oval spandrel; inscribed to l. G. HICKES, S.T.P. and to r. D. D. F. HICKES, A.M. COM. EBOR. Canvas 29 × 24 in.

Presumably the giver was Fowler Hickes of Richmond, Yorkshire, B.A. of the College in 1783, M.A. from Brasenose in 1815.

Oxford Exhibition of Historical Portraits, 1906, No. 8. (Hall.)

## 12 FITZHERBERT ADAMS

B. c. 1651; entered Lincoln College, 1669; M.A. 1675; Prebendary of Durham, 1685; D.D. and Rector, 1685; d. 1719.

Bust, three-quarters to l.; high, parted, grey periwig; clean-shaven face; bands; black gown and scarf; warm grey background; painted in an oval spandrel. Canvas 29 × 24 in. (Hall.)

## 13 NATHANIEL, BARON CREW

*Sir Godfrey Kneller.*

B. 1633; entered Lincoln College, 1652; Fellow, 1656; Rector, 1668; Bishop of Oxford, 1671; of Durham, 1674; benefactor to the College and to the University; d. 1722.

Three-quarters length, standing three-quarters to l.; dark hair falling to neck; clean-shaven face; black skull-cap; bands; white rochet; black chimere and scarf; his l. hand at his side, his r. rests beside his mitre and pastoral staff on a table to l.; dark architectural background. Canvas 49 × 39 in.

The head engraved by D. Loggan between 1676 and 1688.

Oxford Exhibition of Historical Portraits, 1906, No. 19. (Hall.)

## 14 THE SAME

Half length, standing three-quarters to l.; dark hair falling to shoulders; clean-shaven face; Peer's scarlet and minever robes; his l. hand draws his robe across him: Canvas 29 × 24 in.

Probably a copy, reduced, after the portrait in the Bodleian Gallery signed by G. Kneller and dated 1698, and engraved by J. Faber in 1727, which was exhibited in the Oxford Exhibition of Historical Portraits, 1906, No. 18.\* (Hall.)



15

## THE SAME

A smaller bust portrait resembling No. 13, but with the addition of a slight moustache and tuft on his chin; painted in an oval spandrel. Canvas  $29 \times 24$  in. (*Rector's Lodgings.*)

16

## JOHN MORLEY

B. c. 1670; entered Trinity College, 1686; Fellow of Lincoln College, 1692; D.D. and Rector, 1711; d. 1731.

Bust, three-quarters to r.; high grey periwig; clean-shaven face; narrow white bands; black gown; brown background. Canvas  $29 \times 24$  in. (*Hall.*)

17

## ? SAMUEL WESLEY

B. 1690; entered Christ Church, 1711; Usher at Westminster School; Master of Tiverton School, 1733; d. 1739.

Bust, three-quarters to l.; brown wig to shoulders; clean-shaven face; bands; black gown; dark background. Canvas  $23 \times 18\frac{1}{2}$  in.

When purchased this portrait was inscribed John Wesley. If it has any connexion with the Wesley family it presumably represents Samuel Wesley, the brother of John and Charles, a print of whom by Ridley, as Master of Tiverton, it somewhat resembles. (*Smoking-room.*)

18

## SIR NATHANIEL LLOYD

(PLATE XXIII).

*Sir James Thornhill.*

B. 1669; 'sometime a member of this House'; Fellow of All Souls College, 1689; D.C.L. 1696; knighted and Master of Trinity Hall, Cambridge, 1710-35; d. 1745.

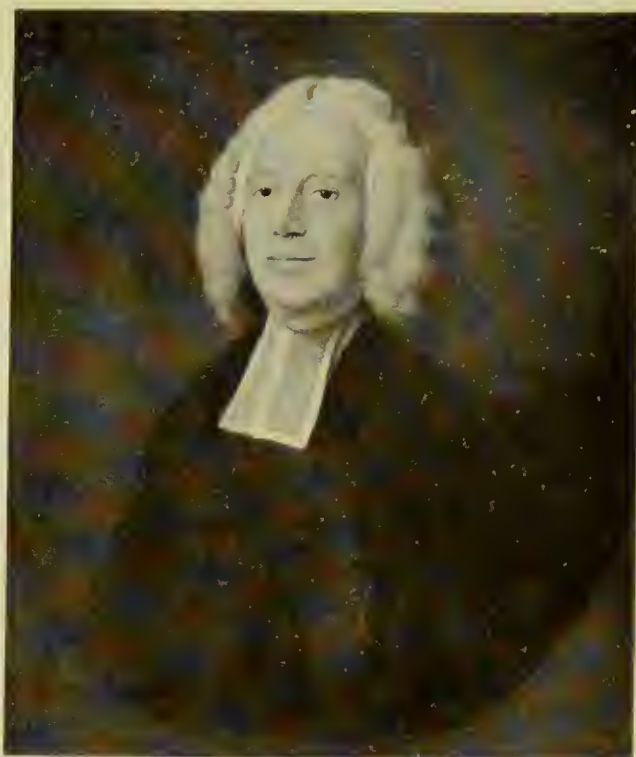
Three-quarters length, seated three-quarters to r.; fair periwig falling over shoulders; clean-shaven face; long bands and ruffles; scarlet and pink D.C.L. gown over black dress; his r. hand rests on the arm of his chair, his l. holds a folded document to which is attached the great seal of Queen Anne; architectural background, view of a College building<sup>1</sup> through opening to r. Canvas  $48 \times 39\frac{1}{2}$  in.

Other portraits are at Trinity Hall, Cambridge, and All Souls. Oxford Exhibition of Historical Portraits, 1906, No. 50. (*Hall.*)

<sup>1</sup> Perhaps of Trinity Hall, Cambridge, rather than Lincoln.



GEORGE HICKES  
*Lincoln College No. 11*



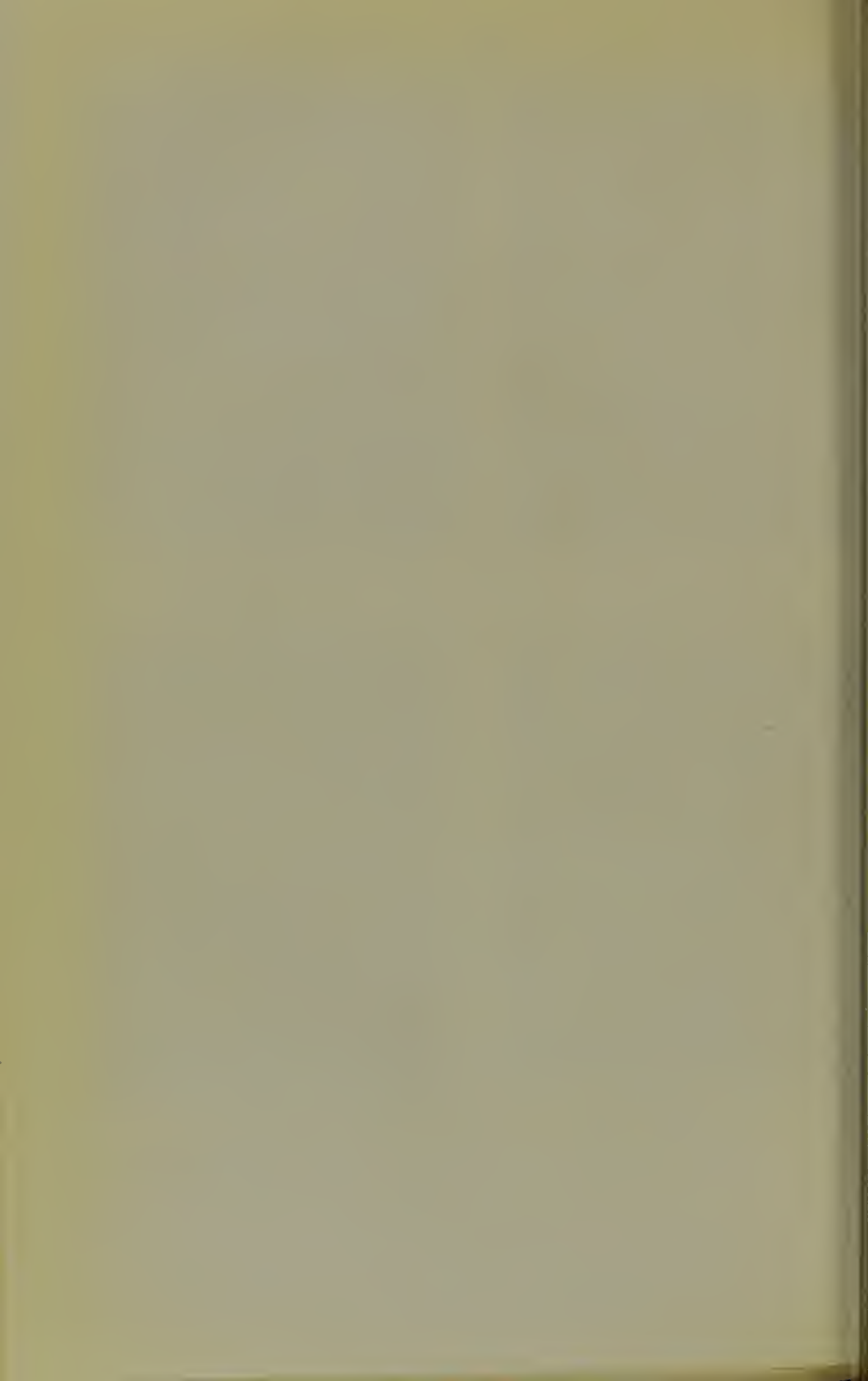
RICHARD HUTCHINS by J. ORSON  
*Lincoln College No. 20*



SIR NATHANIEL LLOYD  
by SIR J. THORNHILL  
*Lincoln College No. 18*



JOHN WESLEY  
by JOHN WILLIAMS  
*Lincoln College No. 21*





## 19 EUSEBY ISHAM

*Thomas Gibson.*

B. c. 1698 ; entered Balliol College ; B.A. from Lincoln College, 1718 ; Fellow ; Rector, 1731 ; D.D. 1733 ; d. 1755.

Bust, slightly to r., the head turned three-quarters towards the spectator ; white wig reaching to shoulders ; clean-shaven face ; bands, black gown, and scarf ; greyish-brown background ; painted in an oval spandrel ; signed below to l. T. GIBSON PINX<sup>T</sup> 1737. Canvas  $29 \times 24\frac{1}{2}$  in. (Hall.)

## 20 RICHARD HUTCHINS

(PLATE XXIII).

*J. Orson.*<sup>1</sup>

B. c. 1698 ; entered All Souls College, 1716 ; M.A. from Lincoln College, 1722 ; D.D. 1747 ; Rector, 1755 ; d. 1781.

Bust, three-quarters to l. ; white wig ; clean-shaven face ; bands ; black gown ; painted in an oval spandrel. Canvas  $28 \times 23$  in. Engraved at the age of 59 by James Basire, 'J. Orson fecit.'

(Hall.)

## 21 JOHN WESLEY

(PLATE XXIII).

*John Williams.*

B. 1703 ; entered Christ Church, 1720 ; Fellow of Lincoln College, 1726 ; the Founder of Methodism ; d. 1791.

Half-length, standing very slightly to r. ; long brown curly hair falling to shoulders ; clean-shaven face ; long bands ; black gown and cassock over shirt with full sleeves which shows at the wrists ; both hands rest on a book standing upright, beside another lying down, with papers on a table before him ; dark red curtain background ; bookcase behind to r. Canvas  $33\frac{1}{2} \times 26\frac{1}{2}$  in.

Engraved by 'J. Faber after Jn<sup>o</sup> Williams pinx<sup>t</sup>' and published in 1743. On the plate Wesley is described as Fellow of Lincoln College. The standing book is lettered *Homilies 2*, the other *Holy Bible*.

Oxford Exhibition of Historical Portraits, 1906. No. 125.

(Hall.)

## 22 EDWARD TATHAM

B. c. 1750 ; entered Queen's College, 1769 ; Fellow of Lincoln ; D.D. and Rector, 1787 ; d. 1834.

<sup>1</sup> 'To Orson Carver & gilder for work done in the gallery £8' is an entry in the accounts of the Bodleian Library for 1782, which perhaps refers to this painter.

Whole length, standing on a carpet, slightly to l.; dark hair, clean-shaven face; white collar, stock, and cravat; black clothes, knee-breeches, stockings and shoes; his r. hand by his side holds his top hat and stick, his l. rests on the back of a chair; dark red curtain background, an opening to l. with view of a church, trees, and sky is seen behind a writing table on which books and papers are lying. Canvas (about)  $90 \times 60$  in.<sup>1</sup> (Hall.)

23

## JOHN RADFORD

B. c. 1782; entered Lincoln College, 1800; Fellow; B.D. 1815; Rector and D.D. 1834; d. 1851.

Half-length, seated slightly to l.; head rather bald, grey hair; grey whiskers; white collar, stock, and bands; black and scarlet D.D. gown with scarf over black clothes; his r. elbow rests on the arm of his chair, the hand holding his college cap, his l. hand is laid on his heart;<sup>2</sup> dark red curtain background. Canvas  $36\frac{1}{2} \times 29\frac{1}{2}$  in. (Rector's Lodgings.)

24

## THE SAME

Bust, slightly to l.; head rather bald, grey hair at sides; white collar, stock, and bands; D.D. gown over black coat; his l. hand against his waist; dark red curtain background. Canvas  $29 \times 24\frac{1}{2}$  in.

A replica of the upper part of the figure from the portrait in the Rector's house. (Hall.)

25

## MARK PATTISON

*Alexander Macdonald.*

B. 1813; entered Oriel College, 1832; Fellow of Lincoln College, 1839; Rector, 1861; man of letters and scholar; d. 1884.

Half-length, seated reading, the head bent forward almost in profile to l.; brown hair, moustache, and beard streaked with grey; white collar, shirt, and cuffs; black M.A. gown over black clothes; his r. hand holds an open book on his knee, his l. hangs over the arm of the chair; to l. table with book; grey background; signed and dated above to l. A. MACDONALD, 1900. Canvas  $35 \times 27\frac{1}{2}$  in.

Given to the College by W. Warde Fowler when Sub-Rector.

(Hall.)

<sup>1</sup> The picture is so high up as to be impossible to measure exactly.

<sup>2</sup> Said to be a characteristic attitude.

26

## WILLIAM WALTER MERRY

*Cyrus Johnson.*

B. 1835; Scholar of Balliol College, 1852; Fellow of Lincoln College, 1859; Rector, 1885; Public Orator, 1880-1910; D.D.; d. 1918.

Three-quarters length, seated to l., the head almost in profile; grey hair, white moustache and short beard; full dress D.D. black and scarlet gown and scarf over cassock; pince-nez hanging from a cord round his neck; his r. hand holds a paper in his lap, his l. closed before him, the elbow resting on arm of his chair; brown background. Canvas  $41 \times 32\frac{1}{2}$  in.

Exhibited at the Royal Academy in 1898. (Hall.)

## 27 JOHN VISCOUNT MORLEY OF BLACKBURN

*The Hon. John Collier.*

B. 1838; Scholar of Lincoln College, 1857; Hon. D.C.L. 1896; Secretary of State for India, 1905; Lord President of the Council, 1910; O.M., F.R.S.; d. 1923.

Three-quarters length, seated leaning a little to the r. facing the spectator; grey hair, clean-shaven face, white standing collar; white shirt and cuffs; black tie; scarlet and pink D.C.L. gown over black clothes; the Order of Merit hanging from a scarlet and blue ribbon round his neck; both hands on arms of his chair; warm brown background; signed and dated below to r.

JOHN COLLIER, 1913. Canvas  $55\frac{1}{4} \times 41\frac{1}{2}$ .

Exhibited at the Royal Academy in 1914. (Hall.)

28

## WILLIAM WARDE FOWLER

*Alexander Macdonald.*

B. 1847; Scholar of Lincoln College, 1866; Fellow, 1872; Sub-Rector, 1881-1904; Gifford Lecturer at Edinburgh, 1909; scholar and naturalist; d. 1921.

Three-quarters length, seated facing the spectator, grey hair, whiskers and moustache; wearing spectacles; turn down collar, dark blue tie; white shirt and cuffs; grey clothes; watch-chain; elbows resting on arms of his chair, he holds with both hands an oblong volume of music across his knees; warm greyish-brown background; signed and dated above to r. A. MACDONALD,

1908. Canvas  $35\frac{3}{4} \times 27\frac{1}{2}$  in. (Hall.)



## IX

### PORTRAITS IN ALL SOULS COLLEGE

#### I KING HENRY VI

*Sir James Thornhill.*

B. 1421 ; crowned, 1429 ; Co-Founder of the College ; d. 1471.  
Three-quarters length, standing, three-quarters to r., crowned ;  
clean-shaven face ; red cloth and ermine mantle over blue dress ;  
in his l. hand is the orb, the r. holds the sceptre ; royal arms  
with the Garter motto above to l. Canvas 38 × 28 in. (*Hall.*)

#### 2 HENRY CHICHELE

*Sir James Thornhill.*

B. ? 1362 ; Scholar of New College, 1386 ; Fellow, 1392 ; Bishop  
of St. Davids, 1408 ; Archbishop of Canterbury, 1414 ; Founder  
of All Souls College ; d. 1443.

Whole length, standing slightly to l., the head facing the spectator ;  
mitre ; clean-shaven face ; red chasuble over blue-grey dalmatic ;  
pallium ; his l. hand holds the archiepiscopal cross, the r. a book  
from which hang three red seals ; architectural and sky back-  
ground, chair to l., and table covered with a blue gold-fringed  
cloth on which is a roll of parchment with a large red seal.  
Canvas 94 × 62 in.

Given to the College by Sir Nathaniel Lloyd (d. 1745). (*Hall.*)

#### 3 THE SAME

(PLATE XXIV).

*Louis Francois Roubiliac.*

Bust, marble, facing the spectator, the head turned slightly to l. ;  
mitre ; hair to neck, clean-shaven face ; garment, perhaps a cope,  
open at the neck ; pallium.

Carved for the College at the cost of £52 10s. in 1751.<sup>1</sup> (*Library.*)

<sup>1</sup> Wood's *Colleges and Halls*, ed. Gutch, p. 285.



HENRY CHICHELE by L. F. ROUBILIAC  
*All Souls College No. 3*



HENRY CHICHELE by SAMPSON STRONG  
*All Souls College No. 4*





4 THE SAME *Sampson Strong.*<sup>1</sup>  
(PLATE XXIV).

Three-quarters length, standing three-quarters to r.; jewelled mitre; clean-shaven face; white amice, dark crimson cope with jewelled collar and lined with white; the pallium round neck; black cassock with embroidered wrist bands; two fingers of his r. hand raised in blessing, a staff headed with an archiepiscopal cross in his l.; behind him is the crimson back of a sort of throne edged with gold fringe, shield of arms above to l. Panel  $46\frac{1}{2} \times 35\frac{1}{4}$  in.

In the Bursar's Rolls for 1609 is an entry recording the payment of £5 to 'Sampson ye Painter for the Founder's Picture'.

Oxford Exhibition of Historical Portraits, 1904, No. 5.

(Common Room.)

5 THE SAME

A copy of the last portrait on canvas, inscribed at the foot:

HENRICUS CHICHELEY ARCHIEPUS CANTUARIENSIS FUNDAVIT COLLEGIUM ANIMARUM OMNIUM FIDELIUM DEFUNCTORUM (ALL SOULES COLLEGE VULGO NUNCUPATUM) ANNO DÑI MCCCCXXXVII. Canvas  $47 \times 36$  in.

(Store-room.)

6 THE SAME

Medallion portrait on the Cupola over the Gate.

7 THE SAME

Bronze head in a ruff and with the pallium.

(Store-room.)

8 UNKNOWN MAN CALLED THOMAS LINACRE

Half length, three-quarters to r.; black cap, brown hair, clean-shaven face; black dress, open, showing white shirt at throat; his l. hand holds gloves, his r. a paper inscribed ANNO 1527; green background. Panel  $18 \times 14$  in.

A similar portrait, but reversed, is in the Royal Collection at Windsor Castle, where it is ascribed to Quentin Matsys. Another is at the Royal College of Physicians. The date 1527 on the paper precludes the possibility that this portrait was painted from Linacre who died in 1524, although it has long passed under his name both here and at Windsor. Nor is it likely to be painted from another representation of him, nor from

<sup>1</sup> Sampson Strong, who invariably appears in college account books under his first name only, was employed by many colleges to provide portraits of founders.

memory. On the contrary it bears every appearance of a portrait painted from the life, though the subject has not been recognized. The panel came to the College between 1815 and 1840,<sup>1</sup> and may have been the gift of John Wilmot (d. 1815) who presented the portrait of Erasmus to the Lodgings. The pictures have several points of resemblance and may have come into the donor's hands from the same source.

Engraved in Pettigrew's Medical Portrait Gallery 1.

Reproduced in Mr. Cust's Pictures in the Royal Collection at Buckingham Palace and at Windsor.

Oxford Exhibition of Historical Portraits, 1904, No. 10. (*Hall.*)

## 9

## THE SAME

Bust, bronze painted black, facing the spectator; cap, short hair in a fringe across forehead; clean-shaven face; shirt with turned down collar tied with tassels; fur-collared gown.

Formerly in the Hall, corresponding to a bust of Leland which has now disappeared; an engraving, however, by Grignon of it is to be found in Huddesford's *Life of Leland*, 1772. This bust is mentioned by Gutch and other writers. (*Store-room.*)

## 10

## ERASMUS

B. 1466; the great Dutch Scholar; in England in 1499, 1505; in Oxford, 1499; settled in Cambridge; d. 1536.

Bust, three-quarters to l.; black cap, grey moustache, unshaven chin; high fur collar up to his ears; black dress; pale green background. Panel 15 × 10 in.

A contemporary copy of the type of the portrait at Longford Castle. Inscribed on the back: 'D.D. J. Wilmot.' (Fellow, 1772.) (*Warden's House.*)

## II

## ROBERT HOVENDEN

B. 1544; Fellow, 1565; D.D. 1581; Prebendary of Lincoln and Warden of the College, 1571; Canon of Canterbury, 1589; d. 1614.

Bust, facing the spectator; square cap; moustache and beard; small ruff, hood, and gown; his r. hand rests on a skull on a cushion which is on the ledge in front of him, the l. holds a book, a finger between the leaves. Stone monument. Put up in 1664. (*West wall of the Ante-chapel.*)

<sup>1</sup> Mr. C. Grant Robertson, *History of All Souls*, p. 193.

12

## RICHARD ASTLEY

B.A. Lincoln College, 1593; M.A. All Souls College, 1596; Fellow, 1615; Warden, 1618; D.D. 1619; Chaplain to Archbishop Abbot; d. 1635.

Bust, three-quarters to r.; dark grey hair, moustache, and white thin beard; black skull-cap; pleated ruff and small plain cuffs; black dress; his r. hand holds a book before him; dark background; inscribed to l. with name of subject, to r. DEI IMAGO LUCEAT IN PROTOTYPO ME0; painted in an oval spandrel. Canvas  $29\frac{1}{2} \times 24\frac{1}{2}$  in.

Bequeathed to the Lodgings by Dr. George Clarke,<sup>1</sup> or perhaps recovered by him from the old warden's house, and rehung in the new.

Oxford Exhibition of Historical Portraits, 1905, No. 15.

(*Warden's House.*)

13

## KING CHARLES I

*Edward Bower.*

Three-quarters, length seated slightly to r. in a red velvet arm-chair, the head facing the spectator; brown hair falling to shoulders, moustache and peaked beard; black high-crowned broad-brimmed hat; lace-edged collar and turned back cuffs; mantle with Garter star over black dress; blue ribbon with George<sup>2</sup> of the Order of the Garter round neck; his l. hand at his side, the fingers hidden, his r. holding a paper with the two middle fingers, rests on the arm of his chair; dark architectural background. Canvas  $54 \times 42$  in.

Inscribed on the back 'King Charles the first as he satt at his Tryall in Westminister Hall, 1648, an originall, G.C.'

Bequeathed to the College by Dr. George Clark, 1736.

A very similar picture in the possession of the Duke of Rutland is signed 'Edw. Bower, att Temple Bar, fecit 1648.' Others unsigned

<sup>1</sup> Mr. C. Grant Robertson, *History of All Souls*, p. 213.

<sup>2</sup> Warden Sneyd informed Dr. Burgon that the jewel of the Garter worn by the king in this portrait is in the possession of Lord Londonderry (*Arms of the Colleges of Oxford*).

The George is apparently cut in blue stone, perhaps sapphire, perhaps lapis lazuli. A 'George cutt in blewe stone called Lapis Lazurus circled with golde and enamelled onelie' is mentioned in an inventory of jewels belonging to the Earl of Northampton taken in 1614. Against the entry immediately preceding this, 'an agate George', is the note 'Bequeathed to the Prince'. The Prince at this date was of course the future King Charles. I owe this reference to my friend Miss Joan Evans.



are in the possession of the Duke of Beaufort and the University of St. Andrews.

Oxford Exhibition of Historical Portraits, 1905, No. 77.\*

(*Warden's House.*)

#### 14 WILLIAM DRUMMOND OF HAWTHORNDEN

B. 1585; educated at Edinburgh, Paris, and Bourges; poet and correspondent of poets; d. 1649.

Bust, three-quarters to r.; brown hair falling to neck, and slight moustache; lace-edged standing collar; brown dress; dark background; painted in an oval spandrel. Panel 22 × 17 in.

Oxford Exhibition of Historical Portraits, 1915, No. 41.

(*Warden's House.*)

#### 15

#### JEREMY TAYLOR

B. 1613; educated at Caius College, Cambridge; Fellow, 1633; Chaplain to Laud and Charles I; Fellow of All Souls, 1635; D.D. 1642; Bishop of Down and Connor, 1661; d. 1667.

Half length, seated three-quarters to r. in an arm-chair; black cap; slight moustache and tuft on chin; white square collar, narrow wrist-bands; black gown over black dress; his r. hand holds a pen, his l. rests upon an open book which lies beside an inkstand on a table to r.; dark background. Canvas 41½ × 35½ in.

Given to the College by Mrs. Charlotte Wray, of Annis Vale, Rosstrevor, widow of Lieut.-Col. Henry Wray, 'of the Bengal establishment', and sister of William Todd Jones (d. 1818 aged 63), the possessor of the family papers and memorials used in Heber's life of Jeremy Taylor. Mrs. Wray was the descendant of Jemima Harrison, the bishop's third daughter, and was herself the great-great-great-grand-daughter of the subject of the portrait.<sup>1</sup>

Bust only was engraved by W. Holl.

Reproduced in Heber's *Life* from a drawing by the Hon. Heneage Legge. A copy in the Hall of Caius College, Cambridge, was made by E. U. Eddis in 1838.<sup>2</sup>

Oxford Exhibition of Historical Portraits, 1905, No. 94,\* and in *Historical Portraits.* (*Hall.*)

<sup>1</sup> Heber's *Life and Works of Jeremy Taylor*, vol. i, pp. cxxv and ccclvii, Note N.N.

<sup>2</sup> In a letter preserved at Caius College, Mr. Eddis says that the portrait at All Souls of unknown authorship was at the date of his copying 'much injured by careless treatment'. Quoted by Dr. John Venn in his *Biographical History of Gonville and Caius College*, vol. iii, p. 293.

16

## GEORGE MONCK

B. 1608; Soldier, sailor, and politician; created the first Duke of Albemarle; d. 1670.

Three-quarters length, seated three-quarters to r.; short dark hair and moustache, very swarthy complexion; large white cravat; in armour; his r. hand not seen; his l. grasps a baton; red sword-belt; a large order on his breast; dark background. Canvas  $50 \times 39$  in.

Bequeathed to the Lodgings by Dr. George Clarke.

(*Warden's Lodgings.*)

17

## GILBERT' SHELDON

B. 1598; Fellow of All Souls College, 1622; Warden, 1636; Bishop of London, 1660; Archbishop of Canterbury, 1667; Chancellor of the University, 1667, and benefactor; d. 1677.

Bust, three-quarters to l., close black cap; dark hair, slight moustache and slight beard; falling square collar; black gown and scarf; dark grey background, painted in a lighter grey oval spandrel; inscribed above to l. ARCHBISHOP SHELDON, WARDEN. Canvas  $29 \times 24\frac{1}{2}$  in.

Oxford Exhibition of Historical Portraits, 1905, No. 135.

(*Hall.*)

18

## THOMAS SYDENHAM

B. 1624; educated at Magdalen Hall; Fellow of All Souls College, 1648; studied medicine at Montpellier, 1659; a famous physician, his researches marking an epoch in the history of medicine; d. 1689.

Bust, three-quarters to r.; white hair falling to shoulders; clean-shaven face; lace cravat; brown drapery over shoulders; dark background; inscribed with the name of the subject and COPIED FROM A PICTURE GIVEN TO THE ROYAL COLLEGE OF PHYSICIANS BY HIS GRANDSON MR. THEODORE<sup>1</sup> SYDENHAM. Canvas,  $29\frac{1}{2} \times 24$  in.

Copy by J. Jackson, R.A. (1778-1831), of a picture attributed to Sir Peter Lely.<sup>2</sup>

Given to the College by Dr. Latham, 1818.

In the Catalogue of the Portraits in the Royal College of Physicians, 1900, the original painting is ascribed to Lely, and the donor appears rightly as Theophilus Sydenham. It was presented in 1748.

Oxford Exhibition of Historical Portraits, 1905, No. 171. (*Hall.*)

<sup>1</sup> An error for Theophilus.

<sup>2</sup> Now on loan to the National Portrait Gallery.

## 19 UNKNOWN XVIIIth CENTURY DIVINE

Bust, facing the spectator, the head slightly turned to l.; hair into neck; slight beard and moustache; bands; Geneva gown with sleeves full at the shoulders; scarf. Plaster. (*Store-room.*)

## 20 LEOPOLD WILLIAM FINCH

B. c. 1663, entered Christ Church 1679; Fellow of All Souls College, 1685; Captain of a company of Scholars raised to oppose the Duke of Monmouth's rebellion, 1685; Warden, 1686; Canon of Canterbury, 1689; D.D. 1694; d. 1702.

Bust, three-quarters to r.; dark grey wig, clean-shaven face; bands; black gown. Canvas, oval,  $29 \times 24\frac{1}{2}$  in.

On a label on the back is written 'Leopoldi Guel. Finch S.T.P. et Coll. Omn. Anim. Custodis Geo. Clarke ejusdem socius Collegii, in usum custodis D.D. 1718'.

Bequeathed to the Lodgings by Dr. George Clarke.<sup>1</sup>  
(*Warden's Lodgings.*)

## 21 CHRISTOPHER CODRINGTON

(PLATE XXVI).

*Sir James Thornhill.*

B. 1668; educated at Christ Church; Fellow of All Souls, 1690; Governor of the Leeward Islands; soldier, scholar, and wit; munificent benefactor to the College; d. 1710.

Whole length, standing on a coloured tiled floor, facing the spectator, the head slightly to l.; long dark periwig; clean-shaven face; white cravat and shirt with full sleeves; in a renaissance-classic blue dress; brown buskins, red drapery round shoulders and trailing on the floor; his r. hand holds this drapery against his hip, his l. rests on a stick; on the ground to l. are a globe, a pile of calf-bound books, and a paper with a red seal inscribed C. CODRINGTON . . . LIBRARY . . . 1702; dark architectural background, opening to r. Canvas  $93\frac{1}{2} \times 59\frac{1}{2}$  in.

Apparently the portrait upon which the other pictures in the College were based. The head only was engraved in 1796 by Harding.

Given to the College by Sir Nathaniel Lloyd (1669-1745) who was elected Fellow in 1689.<sup>2</sup> (*Hall.*)

<sup>1</sup> Mr. C. Grant Robertson, *History of the College*, p. 213.

<sup>2</sup> Wood's *Colleges and Halls*, p. 280.



22

## THE SAME

*Sir Henry Cheere.*

Whole length statue, standing facing the spectator, the head turned in profile to r.; short hair, clean-shaven face; pseudo-classical dress, bare arms, neck, and knees, laced buskins and sandals; long mantle clasped on his r. shoulder and falling behind; his r. hand holds a baton, his l. the drapery on his hip; on the ground and behind his r. leg is a pile of large books.

Marble, life size, signed on plinth to r. H. CHEERE FECIT.

Erected in 1734, at the cost of £148 9s. 6d.

Base inscribed: 'Christophoro Codrington arm: Quod Bibliothecam hanc extrui, Librisque locupletari, ex Testamento curavit, memoris gratiæ animi monumentum, P.P. Custos et Collegium Om: Anim: Anno Dom: MDCCXXXIV. (Library.)

23

## THE SAME

Three-quarters length, standing facing the spectator, the head slightly to l.; long black wig, clean-shaven face; cravat and full shirt sleeves; steel plate armour over red coat; blue shoulder straps and hanging points round waist; his r. hand holds a baton, his l. drapery against his waist; dark rock background, view to l. of a castle with a red flag flying from the tower. Canvas 50 x 39 in.

Bequeathed to the Lodgings by Dr. George Clarke, 1736.

(*Warden's Lodgings.*)

24

## THE SAME

Copy of head and shoulders of the Hall portrait. Canvas 30 x 25 in.

Engraved in colour by Clamp in 1796.

(*Common Room.*)

25

## SIR CHRISTOPHER WREN

*Copy after Kneller.*

B. 1632; member of Wadham College; Fellow of All Souls; D.C.L.; Savilian Professor of Astronomy; President of the Royal Society; d. 1723.

Three-quarters length, seated three-quarters to l. in a red high-backed chair, the head turned towards the spectator; long dark brown wig, clean-shaven face; white cravat and cuffs; long dark bluish-green coat with gold buttons; sword; his r. arm rests on a red-covered table to l. on which lie a book and an architectural plan, his hand holding a compass hangs over the edge of table,

the l. hand on hip ; plain dark background, inscribed below to r.  
SIR CHRISTOPHER WREN. Canvas  $48 \times 39\frac{1}{4}$  in.

A similar picture is in the National Portrait Gallery. (*Hall.*)

26

## THE SAME

Bust, facing the spectator, the head three-quarters to r. ; long curling hair, clean-shaven face ; eyes incised ; drapery over bare neck. Plaster. Plinth inscribed SIR CHRISTOPHER WREN (?) 1663.

Very similar to, but not exactly resembling, the bust by Pierce in the Ashmolean Museum. (*Common Room.*)

27

## THE SAME

Death mask ; eyes closed, clean-shaven face, lips much compressed, mouth very wide and thin. Plaster, the nose injured.

Bequeathed to the College by Miss Wren, of Bromley, great-granddaughter of Sir Christopher Wren, who died at the age of ninety in 1851. (*Library.*)

28

## ? BERNARD GARDINER

B. c. 1668 ; entered Magdalen College, 1684 ; Fellow of All Souls, 1689 ; D.C.L. 1698 ; Warden, 1702 ; Keeper of the Archives, 1703 ; d. 1726.

Bust, three-quarters to r., the head turned almost facing the spectator ; grey wig, clean-shaven face ; bands ; black gown and scarf over cassock. Canvas  $29 \times 24$  in.

Inscribed on the back, which has been recently relined, ' Dr. George Clarke '.

This cannot be a portrait of Dr. Clarke. It is of the date of Warden Gardiner, and may well be he. But the identification is only conjectural. (*Warden's Lodgings.*)

29

## SIR ISAAC NEWTON

B. 1642 ; Fellow of Trinity College, Cambridge, President of the Royal Society, 1703 ; d. 1727.

Bust, plaster, painted black, facing the spectator, the head a little to l. ; short hair ; clean-shaven face ; full gathered shirt open in front ; coat with one button visible ; loose drapery ; inscribed with the name of the subject in white at the back—two copies.

(*Store-room.*)







NICHOLAS HAWKSMOOR

*All Souls College No. 32*

30 MAROW KNIGHTLEY *alias* WIGHTWICK

B. c. 1711; matriculated at Trinity College, 1727; B.A. from All Souls, 1731; d. 1731.

Bust, facing the spectator, the head turned slightly to l., close wig, clean-shaven face; bands; gown over coat. Stone monument.

(*Ante-chapel.*)

## 31 THOMAS TANNER

B. 1674; entered Queen's College 1689; Chaplain of All Souls, 1695; Canon of Ely, 1713, of Christ Church, 1724; Bishop of St. Asaph, 1732; antiquary and scholar; d. 1735.

Three-quarters length, seated three-quarters to l. in a red chair, the head turned nearly facing the spectator; grey wig, clean-shaven face; bands; white rochet, black chimere, and scarf; he holds with both hands a large open book which rests on his knees; bookshelf and curtain background; inscribed with name of subject below to r. Canvas  $49\frac{3}{4} \times 39\frac{3}{4}$  in.

A copy from the portrait at Christ Church.

(*Hall.*)

## 32 NICHOLAS HAWKSMOOR

(PLATE XXV).

B. 1661; pupil of Sir Christopher Wren employed on the building of St. Paul's; Deputy surveyor to Chelsea Hospital, 1682, to Greenwich, 1705; Draughtsman to the Board of Works; architect of the Library and north quadrangle of the College, and much other work in Oxford; d. 1736.

Bust, facing the spectator, the head turned to the r.; short hair, clean-shaven face, loose drapery over bare neck. Plaster, painted black.

Perhaps a gift of the subject. It appears to be the only portrait of Hawksmoor known, and is probably the work of Sir Henry Cheere.

(*Buttery.*)

## 33 PRINCE GEORGE OF DENMARK

AND

GEORGE CLARKE

*Sir Godfrey Kneller.*

Prince George, b. 1653; married Princess, afterwards Queen, Anne, 1683; K.G. 1684; created Duke of Cambridge, 1689; Lord High Admiral, 1702; d. 1708.

George Clarke, b. 1661 ; entered Brasenose College, 1675 ; Fellow of All Souls, 1680 ; Joint Secretary to the Admiralty, 1702-5 ; D.C.L. 1708 ; Burgess for the University ; benefactor to Worcester, All Souls, and Queen's Colleges ; d. 1736.

Two three-quarter length figures, the Prince on the left, standing slightly to r., the head facing the spectator ; long fair periwig falling over his shoulders, clean-shaven face ; long full lace cravat and ruffles ; collar of the Order of the Garter and Great George round his neck ; crimson and ermine parliamentary robes ; sword ; his r. hand holds his coronet, the l. rests on his hip.

George Clarke, as secretary, is seated to r. behind a tapestry-covered table, facing the spectator, the head turned three-quarters to l., long fair periwig, clean-shaven face ; plain white cravat and ruffles ; snuff-coloured coat ; he holds a letter in his l. hand, in his r. a pen ; on the table are seen an inkstand, and to the r. a letter with a large red seal addressed TO HIS ROYAL HIGHNESS THE PRINCE OF DENMARK. Signed to l. (about half-way down the canvas) KNELLER, the two first letters being hidden by the frame. Canvas  $57 \times 53$  in.

The names of the subjects and artist and the date 1705 are inscribed on the back of the picture.

Bequeathed to the College by Dr. George Clarke, 1736.

*(Warden's Lodgings.)*

34

#### GEORGE CLARKE

*After Sir G. Kneller.*

Bust, three-quarters to r., the head facing the spectator ; fair wig ; white cravat ; dark crimson coat ; inscribed with the name of the subject below to r. Canvas  $29\frac{1}{4} \times 24\frac{1}{4}$  in. *(Hall.)*

35

#### UNKNOWN MAN CALLED GEORGE CLARKE

Bust, slightly to r., the head almost facing the spectator, grey periwig, clean-shaven face ; bands ; black M.A. gown over black dress. Canvas, oval,  $29 \times 24\frac{1}{2}$  in.

Perhaps bequeathed to the College by Dr. George Clarke, 1736.

*(Warden's Lodgings, not exhibited.)*

36

#### GILES BENNETT

Manciple of the College, in the time of Dr. George Clarke (d. 1736) who bequeathed to him £10 'if alive.'



Bust, facing the spectator, head slightly to r.; wig to shoulders, clean-shaven face; neckcloth; coat over closely buttoned waistcoat. Plaster, painted black. Probably by Sir Henry Cheere.  
(*Buttery.*)

### 37 LORD TALBOT OF HENSOL

*attributed to Vanderbank.*

B. 1686; entered Oriel College, 1702; Fellow of All Souls, 1704; D.C.L. 1735; Lord Chancellor, 1733, and created Baron Talbot of Hensol; d. 1737.

Three-quarters length, standing three-quarters to r.; long fair wig, clean-shaven face; bands, shirt and narrow lace wrist-ruffles; Lord Chancellor's black and gold robes over black coat; his r. hand by his side, his l. holds the Chancellor's purse upright on the edge of a red covered table to r.; behind the purse the mace is seen; architectural background, pillar to l. is inscribed with the name of the subject. Canvas  $49 \times 39\frac{1}{2}$  in.

An apparently similar portrait, bust only, but with longer lace bands by Vanderbank was engraved by Houbraken in 1739 from a picture in the possession of the Rt. Hon. William Talbot.  
(*Hall.*)

### 38 DODINGTON GREVILLE

B. c. 1679; educated at Wadham College; Fellow of All Souls; student of the Middle Temple and M.P. for Warwick; benefactor, supplied a great part of the cost of the gate and cloister of the north quadrangle built in 1734; d. 1737.

Bust, in relief, in profile to r., wearing his own hair, clean-shaven face, drapery.

Medallion over the Iron Gateway on the west side of the north quadrangle facing east.

### 39 SIR NATHANIEL LLOYD

*Sir James Thornhill.*

B. 1669; educated at Trinity College, Fellow of All Souls, 1689; D.C.L. 1696; Master of Trinity Hall, Cambridge, and knighted, 1710; benefactor; d. 1745.

Whole length, seated three-quarters to r. in an arm-chair on a dais; long flaxen wig, clean-shaven face; bands and ruffles; D.C.L. scarlet and crimson gown over dark clothes; his l. hand holds a paper with a very large red seal, the r. on the arm of his chair; dark architectural background to l., green covered table to r., behind which is an opening with a view of All Souls. Canvas  $93\frac{1}{2} \times 57\frac{1}{2}$  in.

A similar smaller portrait also attributed to Thornhill is at Lincoln College; another, perhaps the original, is at Trinity Hall, Cambridge. (Hall.)

40

## SIR JOHN WILLES

*Copy by G. Hayter after Hudson.*

B. 1685; entered Trinity College, 1700; Fellow of All Souls College; D.C.L. 1715; Attorney-general and knighted, 1734; Chief Justice of Common Pleas, 1737; d. 1761.

Three-quarters length, seated in a high-backed chair, slightly to l.; long white wig, clean-shaven face; long bands; scarlet and minever judge's robes with collar of SS.; his r. hand on the arm of his chair, his l. supports a large volume lettered REGISTRUM which stands slantingly on a table to r., on which are also papers and writing materials; pillar to l. inscribed with the name of the subject and LORD CHIEF JUSTICE OF COMMON PLEAS; dark architectural background. Canvas  $49\frac{1}{2} \times 39\frac{1}{2}$  in.

Presented to the College by the grandson of the subject the Rev. W. S. Willes (d. 1822).

The original portrait signed by Hudson is in the National Portrait Gallery. It has been engraved by Faber, 1744, and by Johnson in 1746.

Another version, also signed, is in Trinity College Hall. (Hall.)

41

## EDWARD YOUNG

*Joseph Highmore.*

B. 1683; educated at New College and Corpus Christi College; Fellow of All Souls College, 1708; D.C.L. 1719; Rector of Welwyn, Herts., 1730; published *The Complaint, or Night Thoughts on Life, Death, and Immortality*, 1742; d. 1765.

Bust, slightly to r., the head turned three-quarters to l.; dark hair falling to shoulders; clean-shaven face; square bands; black dress; warm grey background. Canvas  $29 \times 24$  in.

Given by the subject to Samuel Richardson, by whose widow Elizabeth Richardson (d. 1773) it was given to the College.

Oxford Exhibition of Historical Portraits, 1906, No. 77.\* (Hall.)

42

## STEPHEN NIBLETT

B. c. 1697; entered Queen's College, 1713; Fellow of All Souls, 1720; Warden, 1726; D.D. 1731; d. 1766.

Bust, slightly to r.; short grey wig, clean-shaven face; bands; black gown and scarf over cassock; dark background. Canvas  $29 \times 24\frac{1}{2}$  in.

Inscribed on the back 'Stephen Niblett S.T.P. Coll. Omn̄. Anim̄. Custos; Witts pinxit 1744.'

The painter was perhaps the Rev. James Wills who painted the portrait of John Nicholl at Christ Church. He died in 1777.

(*Warden's Lodgings.*)

43

## THE SAME

Bust, three-quarters to r.; grey wig, clean-shaven face; white bands; black gown and scarf over cassock. Canvas  $13 \times 11\frac{1}{2}$  in.

(*Warden's Lodgings.*)

44

## MRS. ELIZABETH NIBLETT

B. c. 1709; wife of Stephen Niblett; d. 1766.

Bust, facing the spectator, the head slightly turned to l.; fair hair, dressed close, with a falling lock on each shoulder; low-cut blue dress with white tucker round the neck, pink scarf over her shoulders. Canvas, oval,  $13 \times 11\frac{1}{2}$  in.

(*Warden's Lodgings.*)

45

## RICHARD TREVOR

B. 1707; entered Queen's College, 1724; Fellow of All Souls, 1727; Canon of Christ Church, 1735; D.C.L. and Bishop of St. Davids, 1744, of Durham, 1752; d. 1771.

Half length, three-quarters to l.; short grey wig; clean-shaven face; bands; white rochet, black chimere, and scarf; his r. hand holds a roll of paper, the l. not seen. Canvas  $29 \times 24$  in.

Given to the College by the Viscountess Hampden<sup>1</sup> in 1825, probably a copy from a portrait in the possession of the family at Glynde Place near Lewes.

(*Hall.*)

46 ROBERT HENLEY, EARL OF NORTHINGTON

*Thomas Hudson.*

B. c. 1708; entered St. John's College, 1724; Fellow of All Souls College, 1729; Lord Keeper, and Speaker of the House of Lords, 1757; created a Baron, 1760; Lord Chancellor, 1761; created an Earl, 1764; d. 1772.

Three-quarters length, seated three-quarters to l.; white full-bottomed wig; clean-shaven face; lace cravat and ruffles; black and gold Chancellor's robes over black dress; his r. hand holds Chancellor's purse upright on his knee, his l. rests on the arm of

<sup>1</sup> The widow of Thomas Trevor Hampden, the second viscount, D.C.L. in 1816, who died in 1824.



his chair; dark background; inscribed with name and titles of subject. Canvas  $49 \times 39\frac{1}{2}$  in.

Exhibited at the Society of Artists of Great Britain, 1761.

Engraved by J. McArdell.

Oxford Exhibition of Historical Portraits, 1906, No. 84. (*Hall.*)

#### 47 SIR WILLIAM BLACKSTONE

(PLATE XXVI).

*John Bacon.*

B. 1723; Fellow of All Souls, 1744; D.C.L. 1750: first Vinerian Professor of the Laws of England, 1758; Principal of New Inn Hall, 1761; Judge of the King's Bench, 1770; d. 1780.

Whole length, very massive figure, seated facing the spectator; long curled wig; clean-shaven face; eyes deeply incised; bands, and wrist frills; judge's robes, a full loose gown tied at the waist with a sash, heavy fur cape and deep fur cuffs; his r. hand rests on the top of a large upright book labelled COMMENTARIES, his l. holds a scroll on his l. knee, the l. foot, showing his buckled shoe, being raised on a foot-stool; signed on the plinth to r.

J. BACON SCULPT<sup>r</sup> LONDON 1784. Marble.

Purchased for the College from the Benefactors' Fund with assistance from special gifts from the Warden of £100, and John Long, sometime Fellow, who gave £25, together with a bequest of £50 from Dr. Buckler. The whole cost of the statue was 430 guineas. It was<sup>1</sup> first placed in the Hall, and then in the Ante-chapel, before it was moved to its present position in the Library. (*Library.*)

#### 48 THE SAME

*Copy after Gainsborough.*

Half length, seated slightly to l., long grey full-bottomed wig; clean-shaven face; bands; scarlet and minever robes; his r. hand holds a folded paper with a large red seal. The name of the subject is inscribed above to l. Canvas  $29\frac{1}{2} \times 24\frac{1}{4}$  in.

The original portrait, now in the Salting Collection in the National Gallery, was engraved by J. Hall in 1774. Another copy by J. Rising is in the Bodleian Gallery, No. 266. (*Hall.*)

#### 49 BENJAMIN BUCKLER

*Thomas Gainsborough.*<sup>2</sup>

B. 1718; educated at Oriel College; B.A. 1736; Fellow of All

<sup>1</sup> See Mr. C. G. Robertson's *History of the College*, p. 192.

<sup>2</sup> Not included in Sir W. Armstrong's list of the painters' works.

Souls College, 1739; D.D. 1759; Vicar of Cumnor, 1755; Keeper of the University Archives, 1777; d. 1780.

Half length, three-quarters to l.; white bushy wig; clean-shaven face; white neckcloth; black coat and waistcoat; his r. hand holds a closed book upright; dark background; painted in an oval spandrel. Canvas,  $29\frac{1}{2} \times 24\frac{1}{2}$  in.

Oxford Exhibition of Historical Portraits, 1906, No. 104.

(*Warden's Lodgings.*)

50

### JOHN THOMAS

*Copy by George Hayter from B. Wilson.*

B. 1696; entered Christ Church, 1713; Fellow of All Souls College, 1720; D.D. 1731; Canon of St. Paul's, 1742; Bishop of Peterborough, 1747, of Salisbury, 1757, and Winchester, 1761; d. 1781.

Three-quarters length, standing, three-quarters to r., grey bushy wig; clean-shaven face; bands; mantle of the Prelate of the Garter over rochet; the George suspended round his neck on a gold chain; his r. hand holds college cap before him, his l. not seen; dark architectural background. Canvas  $49 \times 39$  in.

A copy given to the College by the Rev. J. S. Ogle, Canon of Durham, 1824.

The original was engraved in mezzotint by Richard Houston after B. Wilson, and published in 1771.

(*Hall.*)

### 51 JOHN, VISCOUNT TRACY OF RATHCOOLE

*Sir Thomas Lawrence.*

B. 1722; entered University College, 1741; B.A. 1745; M.A. of All Souls College, 1749; D.D. 1761; Warden, 1766; succeeded as seventh Viscount, 1792; d. 1793.

Half length, seated facing the spectator; white bushy wig; clean-shaven face; bands; black gown, cassock, sash, and scarf; his r. hand just seen held before him; red background. Canvas  $29 \times 23\frac{1}{2}$  in.

Engraved by C. Knight.

Oxford Exhibition of Historical Portraits, 1906, No. 122.

(*Warden's Lodgings.*)

52

### THE SAME

*Copy after Sir Thomas Lawrence.*

Bust, facing the spectator; bushy white wig, clean-shaven face; bands; black gown, cassock, sash, and scarf; red background;

inscribed above to r. VISCOUNT TRACY, D.D. WARDEN. Canvas  
 $29\frac{1}{2} \times 24\frac{1}{2}$  in.

A copy of the portrait by Lawrence in the Warden's Lodgings.  
 (Hall.)

53

JOHN EARDLEY WILMOT<sup>1</sup>

*George Dance.*

B. 1750; entered University College, 1766; Fellow of All Souls,  
 1772; F.R.S.; Master in Chancery, 1781; d. 1815.

Bust, in profile to r.; hair powdered and tied behind with a black  
 ribbon; clean-shaven face; frilled shirt and cravat; dark coat  
 with high collar; signed below to l. GEORGE DANCE, AUGUST 3RD  
 1802. Pencil drawing on paper  $10 \times 8$  in. (Tea-room.)

54

## EDMUND ISHAM

*John Hoppner.*

B. c. 1745; entered Lincoln College, 1761; Fellow of All Souls;  
 D.D. 1783; Warden, 1793; d. 1817.

Bust, three-quarters to l.; powdered hair, clean-shaven face;  
 bands; black gown and scarf over black cassock; dark back-  
 ground. Canvas  $29 \times 24\frac{1}{2}$  in.

Oxford Exhibition of Historical Portraits, 1906, No. 169.  
 (Warden's Lodgings.)

55

## THE SAME

*W. Owen.*

Three-quarters length, seated facing the spectator in a wooden  
 arm-chair, the head turned three-quarters to l.; white hair,  
 clean-shaven face; white neckcloth and bands; black gown and  
 wide scarf over black cassock; both hands on arms of his chair,  
 the l. elbow resting on yellowish tapestry-covered table to r. on  
 which a large book stands open on a reading-desk; crimson  
 curtain background; inscribed EDMUND ISHAM, D.D., below to  
 r. Canvas  $56 \times 42$  in.

Exhibited at the Royal Academy in 1818 as the 'late Warden'.  
 Engraved in mezzotint by S. W. Reynolds in 1818. (Hall.)

56

## BROWNLOW NORTH

*Henry Howard.*

B. 1741; entered Trinity College, 1760; Fellow of All Souls  
 College, 1763; D.C.L. 1770; Canon of Christ Church, 1768;

<sup>1</sup> The giver of the portrait of Erasmus and probably that of Linacre.



Bishop of Coventry and Lichfield, 1771, of Worcester, 1774, of Winchester, 1781; d. 1820.

Three-quarters length, seated slightly to r.; white bushy wig, clean-shaven face; bands; blue velvet mantle of Prelate of the Order of the Garter with collar and badge, over white rochet and black chimere; both hands rest on the arms of his red arm-chair; architectural and curtain background, landscape with distant view of St. George's Chapel, Windsor, through opening to r. Inscribed HON<sup>BLE</sup> BROWNLOW NORTH BISHOP OF WINCHESTER below to l. Canvas  $56 \times 43\frac{1}{2}$  in.

Exhibited at the Royal Academy, 1818.

Engraved by S. W. Reynolds, 1819.

A copy is in Trinity College.

A slightly different picture also by Howard, where the subject is standing in a building with a painted glass window behind to l. has been engraved by Bond.

Oxford Exhibition of Historical Portraits, 1906, No. 163. (*Hall.*)

## 57 SIR JOHN NEWBOLT

B. c. 1769; entered Christ Church, 1787; Fellow of All Souls College; Knighted and Chief Justice of Madras, 1810; d. 1823.

Bust, seated slightly to r.; long grey wig, clean-shaven face; bands; judge's scarlet gown edged with narrow brown fur. Canvas  $31\frac{1}{2} \times 25\frac{1}{4}$  in.

A copy presented by Lady Newbolt in 1823 from the original portrait in India. (*Hall.*)

## 58 REGINALD HEBER

*Thomas Phillips.*

B. 1783; entered Brasenose College, 1800; Fellow of All Souls College, 1805; Prebendary of St. Asaph, 1812; Bishop of Calcutta, 1822; d. 1826.

Three-quarters length, standing three-quarters to l.; fair hair and slight whiskers; square bands; white rochet, black chimere, and scarf; his r. hand holds his square cap before him, his l. hangs by his side; architectural and curtain background, distant view of Calcutta Cathedral through opening to l.; signed and dated T. P. (monogram) 1823. Canvas  $55\frac{1}{2} \times 43$  in.

Engraved by S. W. Reynolds, 1824.

Oxford Exhibition of Historical Portraits, 1906, No. 167\*, and reproduced in *Historical Portraits IV.* (*Hall.*)

59

## THE SAME

*Sir Francis Chantrey.*

Bust, plaster, facing the spectator, the head turned three-quarters to l.; short curly hair, clean-shaven face; eyeballs incised; loose drapery over bare neck. Incised at the back BP. HEBER CHANTREY SC.

Cast, in plaster.

The original model is in the Ashmolean Museum No. 61 (vol. i, No. 573). It is probably based upon the picture by Thomas Phillips, which according to the *Recollections of Chantrey*, p. 199, was borrowed 'to make a statue from'. The statue in question is perhaps the one in St. Paul's, where the bishop is shown in the act of blessing two Hindoos. It was exhibited in the Royal Academy in 1830. (Hall.)

60

## EDWARD LEGGE

*? H. P. Briggs.*

B. c. 1767; entered Christ Church, 1784; Fellow of All Souls College, 1789; Canon of Canterbury, 1797; Dean of Windsor and D.C.L. 1805; Bishop of Oxford, 1815; Warden of the College, 1817; d. 1827.

Three-quarters length, standing slightly to r., the head turned three-quarters to l.; short grey wig, clean-shaven face; bands; black chimere and scarf over rochet; his l. hand holds college cap at his waist; his r. at his side touches his chimere; crimson curtain background, opening to l. with view of All Souls College. Canvas  $55 \times 43\frac{1}{2}$  in.

A portrait of 'The Bishop of Oxford' by H. P. Briggs was exhibited at the Royal Academy in 1822. (Hall.)

61

## THE SAME

*John Partridge.*

Bust, facing the spectator, the head turned three-quarters to l.; short grey wig, clean-shaven face; white bands; black chimere and scarf over white rochet; crimson curtain background. Canvas  $29\frac{1}{2} \times 24\frac{1}{2}$  in.

Inscribed on the back 'Hon. E. Legge, Bp. of Oxford, Warden. Died, 1827. Painted by J. Partridge.' (Warden's Lodgings.)

62

## CHARLES JAMES STEWART

*Attributed to John Jackson.*

B. 1775; entered Corpus Christi College, 1792; Fellow of All Souls, 1795; D.D. 1816; Bishop of Quebec, 1826; d. 1837.



EDWARD VERNON HARCOURT by THOMAS PHILLIPS  
*All Souls College No. 63*



CHRISTOPHER CODRINGTON  
by SIR J. THORNHILL  
*All Souls College No. 21*



SIR WILLIAM BLACKSTONE  
by JOHN BACON  
*All Souls College No. 47*





Three-quarters length, seated three-quarters to l. in red arm-chair; powdered hair, clean-shaven face; bands, white rochet, black chimere, and D.D. scarf; his r. hand rests on an open book on table to l.; his l. holds college cap on his knee; architectural and crimson curtain background; buildings through opening to l. Canvas  $53\frac{1}{2} \times 43\frac{1}{2}$  in. (Hall.)

### 63 EDWARD VERNON HARCOURT

(PLATE XXVI).

*Thomas Phillips.*<sup>1</sup>

B. 1757; entered Christ Church, 1774; Fellow of All Souls, 1777; D.C.L. 1786; Bishop of Carlisle, 1791; Archbishop of York, 1807; d. 1847.

Three-quarters length, seated three-quarters to r., the head turned towards the spectator; short grey wig, clean-shaven face; bands; black chimere and scarf over rochet; both hands hold open a large book resting beside his college cap and gloves on a red cushion, which lies on red covered table to r.; crimson curtain background; signed with the initials T. P. in a monogram, and the date 1819 to r. Canvas  $55 \times 43$  in.

Exhibited at the Royal Academy in 1819. (Hall.)

### 64 SIR CHARLES RICHARD VAUGHAN

*Sir Thomas Lawrence.*

B. 1774; entered Merton College, 1791; Fellow of All Souls College, 1798; Secretary of Embassy in Madrid, 1810, in Paris, 1820; Minister Plenipotentiary at Berne, 1823, at Washington, 1825-35; Knighted, 1833; d. 1849.

Half length, seated slightly to r., the head turned three-quarters to l.; dark grey hair and slight whiskers; white neckcloth; black coat with brown fur collar; both hands, clasped together, held before him; interior architectural background. Panel  $41 \times 31\frac{1}{2}$  in.

Engraved by S. Cousins, 1832.

Oxford Exhibition of Historical Portraits, 1906, No. 205.\*

(Hall.)

### 65 THE SAME

Bust, facing the spectator, the head turned slightly to r.; rough short hair, slight whiskers, clean-shaven face; drapery over bare neck. Marble. (Library.)

<sup>1</sup> The *Dictionary of National Biography* erroneously attributes this portrait to Hudson.

66

## RICHARD BAGOT

*H. W. Pickersgill.*<sup>1</sup>

B. 1782; entered Christ Church, 1799; Fellow of All Souls College, 1804; Canon of Worcester, 1817, of Windsor, 1822; Dean of Canterbury, 1827; Bishop of Oxford, 1829, of Bath and Wells, 1845; d. 1854.

Half length, seated in an arm-chair, three-quarters to r.; dark hair, whiskers; white neckcloth and bands; white rochet, black chimere; ribbon with Garter badge round neck; his l. hand holds his college cap; his r. gloved holds a glove; dark background. Canvas  $35\frac{1}{2} \times 27\frac{1}{2}$  in.

Apparently a replica from a portrait 'in the possession of the family' which was engraved without a painter's name by John Burnet in 1845, but presumably before the subject left the see of Oxford. (Hall.)

67

## LEWIS SNEYD

*John Bridges.*

B. c. 1788; entered Christ Church, 1805; Fellow of All Souls, 1809; Warden, 1827; d. 1858.

Bust, three-quarters to l.; head slightly bald, brown hair at sides, slight whiskers; white shirt and collar; stock and bands; black gown over dark clothes. Canvas, oval,  $29\frac{1}{2} \times 24\frac{1}{2}$  in. Inscribed on the back of the canvas 'Rev<sup>d</sup> Lewis Sneyd, Warden of All Souls, 1833. John Bridges pinxit. Painted at the request of the College.' (Warden's Lodgings.)

68

## SIR JOHN DUNCAN BLIGH

*H. P. Briggs.*<sup>2</sup>

B. 1799; entered Christ Church, 1818; Fellow of All Souls College, 1821; D.C.L. 1836; Minister at the Courts of Hanover and Stockholm; d. 1872.

Three-quarters length, astride the seat of his chair, slightly to l., the head turned three-quarters to r.; dark brown hair, whiskers; high white collar, black stock, and tie, white shirt; dark brown coat, snuff-coloured waistcoat, and dark grey trousers; his r. arm rests on the back of his chair, the left hand on his thigh; sky

<sup>1</sup> The attribution is made on the authority of Parker's *Guide*, published in 1883.

<sup>2</sup> So Parker's *Guide*; elsewhere attributed to Pickersgill.



background with distant buildings, column to l. Canvas  $49\frac{1}{2} \times 39\frac{1}{2}$  in.

A portrait of the subject by H. P. Briggs was exhibited at the Royal Academy in 1837. (Hall.)

69

## SIR WILLIAM HEATHCOTE

*Attributed to Sir William Boxall.*

B. c. 1801; entered Oriel College, 1817; Fellow of All Souls 1822; D.C.L. 1830; Burgess for the University, 1854; d. 1881.

Three-quarters length, standing facing the spectator; rough white hair, clean-shaven face; white collar, black stock, and tie, white shirt; D.C.L. gown over black clothes; his r. hand lifts his eyeglass, his l., the elbow resting on a carved pedestal to r., holds a blue book; dark background, buildings and sky through opening to r.; inscribed in gold letters below with the name of the subject and 'BURGESS OF THE UNIVERSITY 1854-1868. Canvas  $49 \times 39$  in. (Hall.)

70

## FRANCIS KNYVETT LEIGHTON

*George Richmond.*

B. 1807; Demy of Magdalen College; Fellow of All Souls, 1829; D.D. and Warden, 1858; Canon of Westminster, 1868; d. 1881.

Three-quarters length, standing facing the spectator, the head turned very slightly to r.; thick dark hair, slightly grey whiskers; standing white collar; cuffs; black and scarlet D.D. gown and black scarf; the l. hand rests on an open volume lying on table to r., his r. hangs by his side; dark reddish architectural and curtain background, opening with sky and landscape to r.; signed with initials and dated to l. G. R. 1870. Canvas  $50 \times 39\frac{1}{2}$  in.

Exhibited at the Royal Academy in 1873, as 'painted for the College Hall'. (Hall.)

71

## THE SAME

*George Richmond.*

Head, facing the spectator; dark hair, whiskers, collar and coat indicated. Crayon drawing,  $13 \times 10$  in. Inscribed 'Study for a half-length picture of Dr. Leighton painted for All Souls College Oxford, George Richmond 1869.'

(Warden's Lodgings.)

72

## WILLIAM EWART GLADSTONE

*Mary Grant.*

B. 1809; student of Christ Church, 1829; Burgess for the University, 1847; D.C.L. 1848; Hon. Fellow of All Souls, 1858; Prime Minister; d. 1898.

Marble bust, facing the spectator; forehead bald, hair long behind, whiskers and beard under the chin; standing collar; tie in a large bow; drapery over ordinary dress; signed at the back  
MARY GRANT SC.

Presented to the College by Charles H. Roberts, Fellow of All Souls, 1864-99. (Library.)

73

## FRIEDRICH MAX MÜLLER

*Sir Hubert von Herkomer.*

B. 1823; created M.A. from Christ Church, 1851; Taylorian Professor of Modern European Languages, 1854; Fellow of All Souls, 1858; Professor of Comparative Philology, 1868; d. 1900.

Bust, seated three-quarters to l.; grey hair and whiskers; pince-nez; white standing collar, dark grey tie; black gown and M.A. hood over dark clothes; plain brown background; signed with initials H.H. Canvas 29 × 24 in. (Hall.)

74 ROBERT ARTHUR TALBOT GASCOYNE-CECIL  
MARQUESS OF SALISBURY*George Richmond.*

B. 1830; entered Christ Church, 1847; Fellow of All Souls, 1853; D.C.L. and Chancellor of the University, 1869; Secretary of State; Prime Minister, 1885-92 and 1895-1902; d. 1903.

Three-quarters length, standing facing the spectator; the head slightly bent forward and turned three-quarters to r.; black hair, thick beard, and moustache; lace cravat and ruffles; black and gold Chancellor's gown over dark clothes; his l. hand rests on a green covered table to r. on which is his college cap; his r. hand on his hip; dark brown background, signed with initials, G. R. 1873. Canvas 51½ × 41½ in.

A replica of the upper part of the whole length portrait at Hatfield House by George Richmond which is reproduced in the Historical Monograph on *William Cecil, Lord Burghley*, ed. by Dr. F. P. Barnard, 1904, p. 104. It was no doubt the whole length which was exhibited at the Royal Academy in 1873.

(Hall.)

75

## SIR WILLIAM REYNELL ANSON

*Sir Hubert von Herkomer.*

B. 1843; entered Balliol, 1862; Fellow of All Souls, 1867, Warden and D.C.L. 1881; Burgess for the University; d. 1914. Three-quarters length, seated facing the spectator; dark grey hair, slight whiskers; white shirt, collar, and cuffs, black tie; buff waistcoat, black coat, dark grey trousers; watch chain; D.C.L. scarlet and crimson gown; his r. hand rests on his r. leg which is crossed over the l., his l. arm and hand on arm of chair; dark bluish-green curtain and brown background. Signed in the middle of the r. side of the canvas, H. H. 95. Canvas  $47\frac{1}{2} \times 38\frac{1}{2}$  in.

Engraved in mezzotint by J. C. Webb.

(Hall.)

76

## THE SAME

*John Tweed.*

Recumbent life-sized figure, lying on an altar tomb, the head on a cushion; smooth short hair, clean-shaven face and closed eyes; collar with turned down corners, and folded tie; D.C.L. hood; his black braided gown covers the whole body except the feet which are in buckle-shoes and rest against a pile of books; his r. hand lies by his side, the l. on his breast, rings on both little fingers.

The ledge of the monument is inscribed; IN MEMORIAM GULIELMI REYNELL ANSON CUSTODIS DESIDERATISSIMI CUSTOS ET COLLEGAE POSUERUNT: DIE ANIMARUM A.D. MDCCCXVIII. And below; COLLEGIO PRAEFUIT A.D. MDCCCLXXXI A.D. MDCCCXIV. Marble.

(Chapel.)

## 77 GEORGE NATHANIEL MARQUESS CURZON

*E. de László.*

B. 1859; Scholar of Balliol, 1878; Fellow of All Souls, 1883; Viceroy of India, 1899; Chancellor of the University, 1907; created an Earl, 1911, Secretary of State; created a Marquess, 1921.

Three-quarters length, seated slightly to r., the head facing the spectator; thin grey hair; clean-shaven face; lace cravat and ruffles; black and gold Chancellor's gown over black clothes; his r. hand raised to his face, the elbow on the arm of his chair, his l. rests on book which lies on his knee; dark background with blue curtain to r.; inscribed above to l., EARL CURZON OF



KEDLESTON CHANCELLOR OF OXFORD UNIVERSITY; signed below to l. LASZLÓ. 1913. Canvas  $46\frac{1}{2} \times 38$  in.

Presented to the College by the subject, and painted to hang next the portrait of Lord Salisbury by Richmond. (Hall.)

78

COSMO GORDON LANG

*Fiddes Watt.*

B. 1864; Scholar of Balliol, 1882; Fellow of All Souls College, 1888. Bishop of Stepney, 1901; Archbishop of York, 1908.

Three-quarters length seated to r. in an arm-chair, the head turned towards the spectator; dark grey hair parted on his l. side, clean-shaven face; round collar, white bands, scarlet D.D. hood showing across the neck in front, and at the back; black chimere over rochet, black wrist ties; pectoral cross; both elbows on arms of his chair, the r. hand with ring on finger touches his scarf near his shoulder, the l. supports a finely bound book almost upright on his knee; pale grey background; writing-table with books and scattered papers to r. and l.; signed below to r., FIDDES WATT 1913. Canvas  $48 \times 39$  in.

Exhibited at the Royal Academy in 1914.

(Hall.)

## LIST OF THE BUSTS OF FELLOWS OF THE COLLEGE

Placed on the Bookcases in the Gallery of the Library.

These bronze heads, the work of Sir Henry Cheere, were cast about 1756, and cost together £195 15s. The series here given begins in the south-west corner, continues along the northern side of the Library, and finishes in the south-east corner.<sup>1</sup>

79 \*GEORGE CLARKE, D.C.L., in a large wig and bands. Benefactor; d. 1736.

80 SIR DANIEL DUNN (or Donne), D.C.L.; skull-cap, moustache and beard; large ruff, judge's robes, a large medal on his breast. First Burgess for the University; d. 1617.

81 SIR ANTHONY SHIRLEY, short curly hair, moustache and pointed beard; ruff and plate armour. Ambassador to Persia; d. c. 1635.

<sup>1</sup> The order has been slightly rearranged since the time of Gutch (Wood's *Colleges and Halls*, p. 285 n.).

- 82 SIR WILLIAM PETRE, D.C.L.; cap, short hair, moustache and beard; small ruff, gown over doublet, large round medal on his breast; Secretary of State; d. 1572.
- 83 HENRY COVENTRY, long hair to shoulders, moustache and tuft on chin; bands, loose drapery over coat; Secretary of State; d. 1686.
- 84 SIR WILLIAM TRUMBULL, head slightly to r., large wig, cravat, loose drapery; Secretary of State and Burgess for the University; d. 1716.
- 85 SIR ROBERT WESTON, D.C.L.; short hair, moustache and short beard; ruff, gown over buttoned doublet; Lord Chancellor of Ireland; d. 1573.
- 86 \*LORD TALBOT OF HENSOL, D.C.L., wig, lace bands, Lord Chancellor's robes; Lord Chancellor; d. 1737.
- 87 \*SIR CHRISTOPHER WREN, D.C.L., his own hair to his shoulders; drapery over bare neck, the great architect, professor of Astronomy; d. 1723.
- 88 RICHARD STEWARD, D.C.L., head to r., close cut hair, moustache and pointed beard; large bands, gown. Caroline divine; d. 1651.
- 89 \*THOMAS TANNER, D.D., hair to shoulders, bands, gown and cassock; Bishop of St. Asaph, antiquary; d. 1735.
- 90 JAMES GOLDWELL, D.C.L., mitre, cope with morse, amice; Bishop of Norwich; d. 1499.
- 91 GILBERT SHELDON, D.D., hair to neck, slight moustache and pointed beard, large bands, gown, and cassock. Archbishop of Canterbury, and Chancellor of the University; d. 1677.
- 92 DAVID POLE, D.C.L., mitre, moustache and beard, cope with morse and amice; Bishop of Peterborough, d. 1568.
- 93 BRIAN DUPPA, D.D., skull-cap, hair to neck, moustache and pointed beard, bands, gown over cassock; Bishop of Winchester; d. 1662.
- 94 JEREMY TAYLOR, D.D., skull-cap, small pointed beard, square collar, gown; Bishop of Down; d. 1667.
- 95 JOHN NORRIS, own hair long to shoulders, clean-shaven face; bands and gown over cassock; Rector of Bemerton; d. 1711.
- 96 THOMAS SYDENHAM, M.D., own hair curling over shoulders, clean-shaven face; lace bands, loose drapery; physician; d. 1689.
- 97 THOMAS LINACRE, M.D., head to l., folded cap; clean-shaven face; turned down collar, gown over buttoned doublet; Founder of the College of Physicians; d. 1524.

- 98 SIR CLEMENT EDMONDS, head to r., own hair, moustache and pointed beard; large ruff, gown over buttoned doublet; Burgess for the University; d. 1622.
- 99 SIR WILLIAM BYRDE, D.C.L., short hair, pointed beard, moustache; judge's robes over close doublet; Burgess for the University; d. 1624.
- 100 \*SIR NATHANIEL LLOYD, D.C.L., periwig, clean-shaven face; bands, gown over coat; Judge; d. 1741.
- 101 ROBERT HOVENDEN, D.D.; slightly to r., skull-cap, short hair, moustache, and short beard; ruff and gown; Warden of the College; d. 1614.
- 102 SIR JOHN MASON, short hair, pointed beard; small ruff, gown and buttoned doublet; Chancellor of the University; d. 1566.

Gutch<sup>1</sup> asserts that these busts were made from original paintings and sculpture. They were selected and ordered by Sir William Blackstone,<sup>2</sup> the first list chosen being varied in one instance at least, because no picture on which to base a portrait was discoverable. Those that have any claim to be contemporary portraits are marked with an asterisk.

## GLASS PORTRAITS IN THE ANTE-CHAPEL

Heads possibly based upon contemporary knowledge or memorials extant when they were painted about 1440-50.

- 103 JOHN STRATFORD, d. 1348; Archbishop of Canterbury; in mitre, blue chasuble and pall, with crozier, giving benediction; north-west window, lower light, top row, 2nd figure from the l.; head perhaps restored.
- 104 JOHN of GAUNT,<sup>3</sup> Duke of Lancaster, 1314-99; bearded face; fur-lined blue robe; south-west window, lower light, lower row, 2nd figure.
- 105 HENRY V, d. 1422; clean-shaven face; purple robe; south-west window, lower light, lower row, 3rd figure; head perhaps restored.
- 106 HENRY CHICHELE, d. 1443; in mitre and pall, red chasuble, green cassock, white alb; crozier in l. hand, giving benedic-

<sup>1</sup> Wood's *Colleges and Halls*, p. 284 f.

<sup>2</sup> M. Burrows, *Worthies of All Souls*, p. 390.

<sup>3</sup> Figured in colour in *Specimens of Ancient Sculpture and Painting* engraved by J. Carter, ii. 54.



tion; north window, left side, lower row, 1st figure from the l.; face much worn.

- 107 HENRY VI, 1421-71; bright blue robe, white fur round throat, crowned, holding sceptre and orb; north window, lower row, 2nd figure; features nearly obliterated.

Figures about two feet high, originally in the Old Library (now lecture room in the front quadrangle), then in the ante-library. Moved into their present place and restored by Messrs. Clayton & Bell about 1860.<sup>1</sup>

## PORTRAITS IN THE HALL WINDOWS

Presented by Fellows of the College living in 1899.

On the right side beginning from the screen.

- 108 SIR WILLIAM BLACKSTONE, in wig and red and minever gown, holding a large book.

- 109 LORD CHANCELLOR TALBOT, standing to l., in his wig and robes, holding the purse in his l. hand, a roll of paper in his r.

- 110 CHRISTOPHER CODRINGTON, standing to r., in a dark wig and uniform, his plumed hat in his r. hand, a sword in his l. A flag and books at his feet.

- 111 SIR CHRISTOPHER WREN, in a white wig, long cravat, blue coat, red waistcoat, his r. hand holding a compass, his l. a plan.

On the left side, nearest the high table.

- 112 ROBERT CECIL, MARQUESS OF SALISBURY, wearing a dark beard, in his Chancellor's gown and lace cravat, with the Garter ribbon, a scroll in his l. hand, his r. on his hip.

- 113 BISHOP HEBER, standing to l., in his red and black D.D. gown, and bands; his r. hand extended, his l. holding a large book.

<sup>1</sup> I owe the examination of this glass to the kindness of my friend Mr. T. E. Lawrence, Fellow of the College. These heads are mentioned here as they are frequently referred to in Oxford guide-books as precious and instructive portraits.

## X

# PORTRAITS IN MAGDALEN COLLEGE

## I RICHARD PATTEN

Father of the Founder, of Wainfleet, Lincolnshire.

Whole length, life-sized figure lying on an altar tomb; hair cut short all round showing the ears, and in a line across forehead; clean-shaven face; eyes open; full straight gown falling in pleats from the throat to the feet, with full sleeves gathered into wristbands; belt at the waist; rosary, gipcière and baselard; plain shoes, the feet resting among lilies; hands joined in prayer on his breast; the cushion on which the head rests is supported by small figures of his two sons, John with tonsured head to the l., William wearing a mitre to the r.

Stone monument in the Oratory on the north side of the altar in Chapel.

The original tomb was erected in the church at Wainfleet by Richard Patten's son, the Founder. It was repaired by the College in 1764,<sup>1</sup> but was involved in the ruin of the church in the beginning of the nineteenth century, and is stated to have been 'wantonly demolished'.<sup>2</sup> The unbroken portions were in the end<sup>3</sup> collected and the monument restored and placed where it now is in 1833. Apparently the destruction was not by any means complete. The upper part of the head and the whole body appear to be original, and some parts, as the mitre, of the small figure of the Founder. Restoration is evident in the whole chin, part of the left cheek, the nose and the right eyebrow. The hands, feet, and probably the lilies also, are modern.

<sup>1</sup> Dr. Macray's *Register of the College*, v. 20.

<sup>2</sup> Quoted by R. T. Gunther in his account of the Tomb, *ibid.*, viii, 93, where a description of the figure as Chandler saw it is given from his *Life of the Founder* (published 1811) with a small engraving.

<sup>3</sup> There was a proposal in 1819 to re-erect the monument in a new church at Wainfleet, *ibid.*, v. 50.

2 WILLIAM OF WAINFLEET

B. 1398(?); Provost of Eton, 1443; Bishop of Winchester, 1447; Lord Chancellor; Founder of the College, 1458; d. 1486.

Bust, slightly to l.; black cap; clean-shaven face; black cassock, white rochet, black fur-lined chimere and scarf; both hands hold an open book inscribed with a text; dark background; shield of arms above to l. Panel  $18\frac{1}{2} \times 15$  in.

A similar picture is in the Royal Collection at Windsor Castle.

Oxford Exhibition of Historical Portraits, 1904, No. 6; Reproduced in *Historical Portraits*, i. (*The Lodgings.*)

3 THE SAME

Head in fragment of painted glass set in the window, opposite the Chapel door, in which the crozier is also inserted; clean-shaven face, fine eyebrows, aquiline nose. (*Cloister.*)

4 THE SAME

Bust, slightly to l., mitre; clean-shaven face; cope edged with gold; morse; elongated oval to admit of the top of mitre appearing within the same leading. The letters w and w in gold appear on either side of the head; about  $14 \times 8$  in.

Painted glass in bay window.

Perhaps by Richard Greenbury. (*Hall.*)

5 THE SAME

(PLATE XXVII).

*Richard Greenbury.*<sup>1</sup>

Three-quarters length, standing to l.; jewelled mitre, white amice; embroidered cope over white girdled alb; white glove with pointed gauntlets; his r. hand holds a pastoral staff with infula, his l. a small book against his side; architectural background, view of Magdalen College through opening to l.; shield of arms to r. Panel  $44 \times 34$  in.

A payment of £5 15s. to 'Magistro Greeneberry pro pictura Fundatoris' occurs in the College Accounts for 1638, which probably refers to this painting.

It was repaired by John Taylor in 1666, apparently again in 1752 and 1836.

In 1891 the College gave leave for a copy of this portrait to be made for the Bishop of Winchester.

Oxford Exhibition of Historical Portraits, 1904, No. 7. (*The Lodgings.*)

<sup>1</sup> For a few facts about this painter see the Introduction.



## 6

## THE SAME

*John Taylor.*

Copy of the portrait by Greenbury in the Lodgings. Canvas  
47 × 36 in.

Painted in 1669 for the Hall at the cost of £5.<sup>1</sup>

No doubt moved to its present place to make room for the large  
whole length presented by Thomas Yalden. (*Old Bursary.*)

## 7

## THE SAME

*John Taylor.*

Copy of the same. Canvas c. 48 × 36 in.

An item in the Accounts for 1670 runs, 'Taylor pictori pro effigie  
dom. Fundatoris £8 et pro opere in Bibliotheca £2.' It is  
difficult to see why this portrait should have cost more than the  
two painted in 1669. (*Library.*)

## 8

## THE SAME

Whole length, standing to l. on a black and white marble floor;  
red jewelled mitre; white amice and alb; ample red mantle or  
cope lined with rose colour with embroidered collar; morse;  
white gloves with gauntlets embroidered on the backs; rings on  
fingers outside the l. glove; white shoes; his r. hand holds  
a crozier with infula, his l. draws his mantle across him; dark  
curtain and architectural background; shield of the College  
arms below to r.; to r. a table on which is the Chancellor's  
embroidered purse with large tassels. Canvas 100 × 58 in.

Presented in 1713<sup>2</sup> by Dr. Thomas Yalden, Fellow of the College  
who died in 1736.<sup>3</sup> (*Hall.*)

## 9

## THE SAME

Half length, slightly to l.; black cap, clean-shaven face; white  
surplice over black cassock with a high collar; black fur-lined  
stole; both hands hold an open book before him; shield of the  
College arms above to l.; dark background. Canvas 18 × 14 in.

<sup>1</sup> The 1669 entry in the Accounts runs 'Taylor, pictori, pro domini Funda-  
toris pictura in aula appensa, £5.' In the same year was painted the portrait  
now in the Bodleian Gallery, which has hitherto been attributed to Wm. Sonmans.  
The entry runs 'Pro effigie dom. Fundatoris graphice depicta et in ambulatoriis  
Scholarum Academ. appensa, £5.' Macray, *Register*, iv. 24, 25.

<sup>2</sup> Bloxam's *Register*, i. 111.

<sup>3</sup> Through a misprint in this date in Mr. Wilson's *History of the College*, where  
1756 appears for 1736, this portrait is confused with the next following, purchased  
in 1755-6.



QVOT WARNERE TIBI SPECIOSA VOLVMINA! QVANTVM  
HÆC TIBI SPLENDOREM BIBLIOTHECA REFERT.

JOHN WARNER by JOHN TAYLOR

*Magdalen College No. 32*



WILLIAM OF WAINFLEET by RICHARD GREENBURY

*Magdalen College No. 5*





Apparently a copy of No. 2.

Acquired by the College in 1755-6 for the sum of £11 4s. 6d.<sup>1</sup>

(*Schoolroom.*)

10

### THE SAME

*R. C. Lucas.*

Recumbent figure from his tomb in Winchester Cathedral; the head on a cushion; jewelled mitre; white hair, clean-shaven face; white amice, blue cope over white surplice; hands joined in prayer, the crozier lying in the crook of his arm against his shoulder. Model in wax about 21 inches long.

On a card is the following: 'Model of the Tomb of the Founder, made and presented to me by Mr. R. C. Lucas of London, sculptor, whom I met accidentally in Winchester Cathedral in August 1845. J. R. Bloxam. It is now presented to the President.'

(*The Lodgings.*)

11

### UNKNOWN MAN CALLED JOHN COLET

B. c. 1467; Perhaps a member of the College; taught in Oxford; founded St. Paul's School; Dean of St. Paul's; d. 1519.

Bust, three-quarters to r., red cap; short grey hair, clean-shaven face; red dress; warm dark grey background. Canvas  $29\frac{1}{2} \times 24\frac{1}{2}$  in.

Reproduced in *Historical Portraits*, i.

A modern painting based upon a drawing by Holbein 'which drawing can be demonstrated with some degree of certainty to be *not* the portrait of the famous Dean of St. Paul's' (Mr. Lionel Cust in the *Burlington Magazine*, XV, p. 252). The identification, however, is as old as the *Heroologia* of Henry Holland, published in 1620.

(*Hall.*)

12

### THOMAS WOLSEY

B. c. 1475; Fellow of Magdalen College, 1497; Master of Magdalen School; Archbishop of York, 1514; Cardinal, and Lord Chancellor, 1515; d. 1530.

Half length, in profile to l., standing; scarlet biretta, clean-shaven face; scarlet cape over black cassock; white gloves with pointed gauntlets; his r. hand raised in blessing, his l. holding a scroll. Panel  $35 \times 35$  in.

Probably the portrait to which the following entries in the Accounts

<sup>1</sup> See College Accounts in Dr. Macray's *Register*, v. 17.

refer : '1618, to Louder, emendanti effigiem Cardinalis Wolsey in aula dom. Praesidis 5/-. 1666: to Taylor, effigies domini Fundatoris et Cardinalis Wolsey reficienti £2 10s.' A very similar portrait is in the Hall at Christ Church, No. 11. It was painted by Sampson Strong in 1610-11 when £3 was paid for it. Very probably this number 12 was the work of the same hand.  
(*The Lodgings.*)

13

## THE SAME

Half length, standing in profile to l.; scarlet biretta and robes; black cassock; white gloves; his r. hand raised in blessing, his l. holds a scroll; architectural background, view of Christ Church through opening to l.; shield of arms to r. Canvas  $43\frac{1}{2} \times 37$  in.

The tablet is inscribed 'D.D. Joannes Russell S.T.P. Scholae Carthus. Archididas'. A copy from the same picture at Christ Church.

Presented in memory of William Russell, Fellow of the College, who died in 1831.

Oxford Exhibition of Historical Portraits, 1904, No. 17. (*Hall.*)

14

## THE SAME

Half length, standing in profile to l.; scarlet biretta, clean-shaven face; red robes, white gloves, white wristbands tied with strings ending in tassels; two fingers of his r. hand raised in blessing, the l. hand holds small scroll; view of Christ Church through opening to l.; red curtain to r. Canvas  $44 \times 36$  in.

Given to the Schoolroom by Dr. Bloxam. Probably a copy from the same picture at Christ Church, No. 11.

15

## THE SAME

Bust, in profile to l.; red biretta and cape; dark background. Panel  $16 \times 12\frac{1}{2}$  in.

Probably a quite modern work.

(*Common Room.*)

16

## RICHARD FOXE

*Copy after Joannes Corvus.*

B. c. 1448; Founder of Corpus Christi College, 1515; benefactor of Magdalen College; d. 1528.

Half length, three-quarters to r.; black cap with ear flaps, clean-shaven face, eyes not quite closed; white surplice over black cassock; black fur-lined stole; both hands hold a gold and

ivory stick before him; rings on the first and third fingers of his r. hand; dark background; inscribed across the top RICARDUS FOX EPISC. WINTON. ANNO DNI MDXXII. Panel 30 × 24 in.

Given to the College by Dr. Philip Hayes in 1784.<sup>1</sup>

A copy of the portrait in Corpus Christi College and most resembling the larger panel in the Common Room there, which, however, has no date. Another similar, but somewhat smaller, version with the same date, 1522, is at Sudeley Castle. There the date is painted in large roman figures on each side of the head. If this is a modern copy the date may have been taken from the Sudeley panel. (Hall.)

### 17 JOHN STOKESLEY

B. c. 1475; Fellow of Magdalen College; Usher in the College School; Principal of Magdalen Hall, 1498; Bishop of London, 1530; d. 1539.

Half length, facing the spectator; black cap, reddish yellow hair, clean-shaven face; very small white collar; black clothes; his r. hand, lightly resting on a ledge before him, holds a pen, his l. raises an open book; shield of arms above to r. Panel 19 × 14½ in.

Inscribed 'Stokeslie, 1497. Copy from Holbein D.D. J. E. Millard, S.T.B., 1858'.

A much reduced copy from a portrait in the Royal Collection at Windsor formerly ascribed to Holbein. (Schoolroom.)

### 18 REGINALD POOLE

B. 1500; educated at Magdalen College; Cardinal and Archbishop of Canterbury; d. 1558.

Three-quarters length, seated to l., the face turned towards the spectator; brown hair cut in fringe across forehead, brown beard and moustache; red biretta and cape; white rochet over black cassock; both hands, his r. holding a paper, rest on the arms of his chair; architectural background; to l. curtain and panel inscribed SI SIC, POLE, TUAE POTUISSET MENTIS IMAGO | PINGI NIL OCULI PULCRIUS ASPICERENT. Canvas 43½ × 34 in.

A similar picture is in the collection of the Archbishop of Canterbury at Lambeth Palace, where it is described as a copy of a portrait by Sebastiano del Piombo, at one time in the Barberini Gallery at Rome. Another, also somewhat similar

<sup>1</sup> See Wood, *Colleges and Halls*, p. 328.



on a very much smaller scale, is in the collection of Lord Arundell at Wardour Castle, where it is ascribed to Titian. Exhibition of National Portraits, 1865. Oxford Exhibition of Historical Portraits, 1904, No. 35. (Hall.)

19

### UNKNOWN MAN CALLED CARDINAL POOLE

Medallion in wax; bust in profile to r.; scarlet biretta and black skull-cap; fair hair, moustache, and beard; white falling collar; scarlet cape; cross of the order of the Holy Spirit hanging round his neck; green background. Round,  $2\frac{1}{2}$  inches in diameter.

Inscribed on the back (almost illegible), 'Di Pietro Merlozo Tabula Il Cardinale Polus acquista (?) á Roma Mioli'. Apparently seventeenth-century work. This cannot represent Poole since the order of the Saint-Esprit was not invented till twenty years after his death.<sup>1</sup> (Common Room.)

20

### LAWRENCE HUMPHREY

B. c. 1527; Fellow 1548; President, 1561; Regius Professor of Divinity, 1560; D.D. 1562; d. 1590.

Bust, stone, half length, facing the spectator in a niche under an arch; beard and moustache; doctor's cap and habit; his r. hand raised as though preaching or blessing; his l. holds a book.

Monument on the south wall of the Ante-chapel. Beneath it is the following inscription 'M. S. Laurentio Humfredo SS Theologiae in Academia Dri. et Professori Regio per Annos 28 P. M. Hujus Collegii Praesidi. Justina Dormeria filia natu maxima patri suo venerabili aeviterni obsequii ergo H. M. moerens posuit. Obiit Kal. Feb. An<sup>o</sup> Salutis 1589 aetatis suae 63'.

Formerly in the south side of the choir. Wood describes it as 'the effigies of a man to the middle habited in his doctorial formalities with a book in his hand'.

21

### THE SAME

Half length, three-quarters to l.; black skull-cap; narrow brown forked beard and moustache; tiny white ruff, black and scarlet D.D. habit; black sleeves of his gown; his l. hand holds a small book, his r. rests on a skull which lies on the table before him; brown background, shield of arms above to r. Panel 26 × 18 in.

<sup>1</sup> It is possibly intended for a portrait of Louis of Lorraine, Cardinal Guise, who was cardinal and a member of the order at twenty-four.

Probably based upon the monument in the Ante-chapel set up by the daughter of Dr. Humphrey.

A somewhat different and far more pleasing portrait is to be found in the *Heroologia* of Henry Holland published in 1620.

(*College Schoolroom.*)

## 22 THOMAS BICKLEY

B. 1518; chorister and Fellow of the College; Warden of Merton, 1569; Bishop of Chichester, 1586; benefactor to the College and the School; d. 1596.

Bust, to l., looking at the spectator; black skull-cap, long white forked beard and moustache; small close ruff; rochet and black chimere; shield of arms above to r. with motto HABENTI DABITUR; dark background. Panel  $16\frac{3}{4} \times 13\frac{1}{4}$  in.

A similar portrait without the motto is in Merton College.

Oxford Exhibition of Historical Portraits, 1904, No. 58. (*Hall.*)

## 23 THE SAME

Bust, slightly to l.; black cap; long fair forked beard and fair moustache; small ruff, black dress; dark background. Panel  $12 \times 9$  in.

Purchased for the College in 1858 for £3. (Dr. Macray's *Register*, vi. 47.)  
(*College Schoolroom.*)

## 24 HENRY FREDERICK, PRINCE OF WALES

B. 1594; visited Oxford and entertained in the College, 1605; d. 1612.

Whole length, standing slightly to r. upon a Turkey carpet; fair hair, clean-shaven face; close lace-edged ruff; robes of the Order of the Garter over white dress; his r. hand holds his cloak before him, his l. rests upon the hilt of his sword; dark background, with gold coloured curtains looped up at either side; view of the College tower to l.; a rich cloth-of-gold chair to r.; beneath his feet an inscription reads HENRY PRINCE OF WALES, ELDEST SON OF JAMES THE FIRST, KING OF GREAT BRITAIN ETC. Canvas  $79 \times 47$  in.

Given to the College by Thomas West in 1756, when a payment of £1 2s. for the carriage of the portrait was made. It was cleaned in 1841. In 1893 leave was given by the College for a copy to be made for the Grammar School at Evesham.

Oxford Exhibition of Historical Portraits, 1904, No. 102. (*Hall.*)

25

UNKNOWN MAN  
CALLED WILLIAM CAMDEN

B. 1551; perhaps a chorister at Magdalen College; M.A. of Christ Church; Founder of the Chair of History in the University; d. 1623.

Bust, three-quarters to r.; brown pointed beard and brown moustache; black cap, white triple-pleated ruff; tawny-red dress, with gold buttons; gold chain knotted at waist, gold belt; dark background. Canvas  $29 \times 24\frac{1}{2}$  in.

Purchased, with most of the other pictures with which it hangs, for the adornment of the Schoolroom<sup>1</sup>; it appears to be a made-up picture.

Oxford Exhibition of Historical Portraits, 1904, No. 126.

(Schoolroom.)

26

WILLIAM LANGTON

B. c. 1572; entered Magdalen, 1589; Fellow, 1591; Chaplain to Robert Cecil, 1st Earl of Salisbury; D.D. and President, 1610; d. 1626.

Half length, bust, marble, facing the spectator, in a niche sheltered by curtains drawn back by two female figures representing virtues; high pointed cap, beard and moustache; hood, surplice, and gown; his l. hand rests on a skull, his r. supported on a cushion, holds a small book, a finger between the leaves; the whole is surmounted by a figure of Charity.

Inscribed below:

‘Piae Memoriae

Excellentissimi viri Gul. Langton agro Lincolnensi, villa cognomini, familia vetere oriundi, gentilitia claritate, necnon vita consimili, in sacra Theol: Doctoris, sapientia et arte eximii, modestia sua conspicui magis, quam titulorum inani fulgore: Huic collegio non sine magno bonarum literarum et pietatis incremento xvi annis praefuit: Hanc vicem reddidit chara uxor, affectu magno sumptu modico, amore et observantia sua sic contenta defungi, cui haud ullo marmore esset satisfactura. Obiit An. Salutis: MDCXXVI Octob. x aetat. suae LIII.’

Formerly on the north wall of the chapel—I copy the inscription from Wood’s MS. copy of his *Colleges and Halls*, F. 2, fol. 307. See also Macray’s *Register*, vol. viii. 35.

(Monument on the north wall of the Ante-chapel.)

<sup>1</sup> See Bloxam’s *Register*, iii, p. 291.



27

## FRANCIS BACON

*E. H. Bailly.*

B. 1561; educated at Trinity College, Cambridge; Lord Chancellor, 1618; d. 1626.

Bust, facing the spectator; long thick hair, beard, and moustache; double lace-edged pleated ruff; drapery over buttoned doublet; marble, signed at the back E. H. BAILY R.A. SCULPT. LONDON 1828.

DONO DEDIT R. H. D.

Given by R. H. Daubeny, Commoner of the College, who matriculated in 1821. (*Library.*)

28

## JOHN HAMPDEN

B. 1594; entered Magdalen College, 1610; Parliamentarian, statesman, and soldier; d. 1643.

Bust, to r.; longish brown hair, clean-shaven face; lace cravat; plate armour over brown leathern coat; painted in an oval spandrel. Canvas  $29\frac{1}{2} \times 23\frac{1}{2}$  in.

A copy of an original portrait in the possession of the Earl of St. Germans, presented to the College in 1907 by C. R. L. Fletcher, Fellow, 1891–1906. (*Hall.*)

29

## KING CHARLES I

(PLATE XXVIII).

B. 1600; succeeded to the throne, 1625; in Oxford, 1633; occupied the City, 1642–6; beheaded, 1649.

Bust, very slightly to r.; brown hair curling to shoulders, pointed beard, and moustache, the ends turned up; wide lace-edged ruff; blue, red, and gold dress; oval,  $10\frac{1}{4} \times 8$  inches, in glass of bay window.

Painted in 1633—possibly by Richard Greenbury, to whom a payment of £2 was made in that year.<sup>1</sup> (*Hall.*)

30

## HENRY HAMMOND

B. 1605; Demy, 1619; M.A. and Fellow, 1625; D.D. 1639; Canon of Christ Church and Public Orator, 1645; d. 1660.

Three-quarters length, standing to l.; black square cap; fair hair, slight fair moustache; very wide square collar, and wristbands; scarlet and black D.D. robes over black dress; his r. hand holds a book at his side, a finger between the leaves, his l. elbow rests on other books which lie on a green-covered table to r.;

<sup>1</sup> For other portraits in glass dating from about the same year see Oriel, p. 107; Brasenose, p. 244; the Queen's College, p. 141; and Wadham.

dark background. Inscribed below EN GENTIS LUMEN COLUMEN, CULMENQ. TOGATAE | HAMMONDUS ! SÆCLI LUXQ. DECUSQ. SUI !  
Canvas 66 × 34 in.

Purchased by the College in 1731 when a payment appears in the accounts of £10 15s. 'Dom. Praesidi pro picturis Episcopi Warner et Doctoris Hammond'. The portraits appear to be the work of the same hand. Both were repaired in 1752 by one Cadden.

Oxford Exhibition of Historical Portraits, 1905, No. 81.

(*Hall Gallery.*)

## 31

## ACCEPTED FREWEN

B. 1588; Demy of Magdalen College, 1603; M.A. and Fellow, 1612; D.D. and President, 1626; Chaplain to Charles I, 1625; Bishop of Lichfield, 1643; Archbishop of York, 1660; d. 1664. Three-quarters length, seated three-quarters to r. in an arm-chair; white hair, moustache and tuft on chin; square bands; white rochet; black chimere; his l. hand holds an open book before him, his r. rests upon the arm of his chair; dark background. Canvas 49 × 39½ in.

There is no record how this portrait was acquired by the College. A precisely similar portrait, probably the original, is at Bishopthorpe.

Dr. Bloxam, *Register* v, p. 19, mentions another portrait, said to be by Gerard Soest, 'in the family series' at Brickwall.

Oxford Exhibition of Historical Portraits, 1905, No. 95.

(*The Lodgings.*)

## 32

## JOHN WARNER

(PLATE XXVII).

*John Taylor.*

B. 1581; Demy of the College, 1599; Fellow 1604; D.D. and Canon of Canterbury, 1616; Bishop of Rochester, 1637; d. 1666.

Three-quarters length, standing facing the spectator; clean-shaven face, black square cap over skull-cap; pleated ruff; rochet, black chimere, and scarf; warm grey background; inscribed across the top QUOT WARNERE TIBI SPECIOSA VOLUMINA ! QUANTUM HAEC TIBI SPLENDOREM BIBLIOTHECA REFERT. Canvas 47 × 37 in.

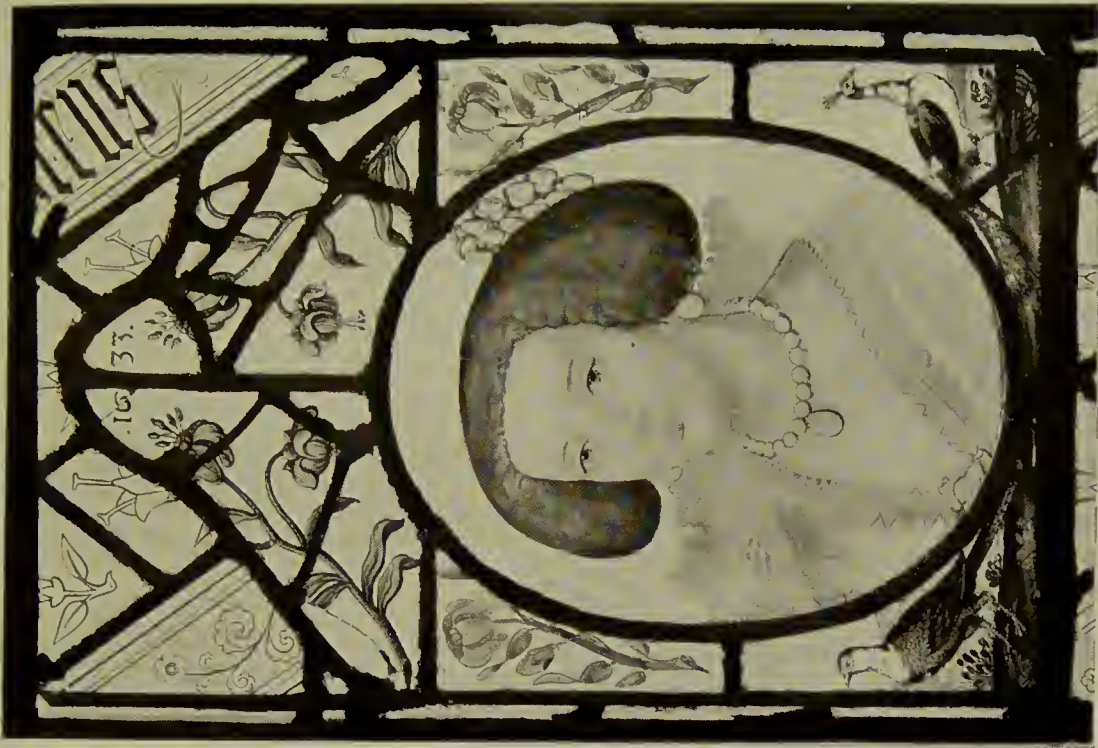
In the College accounts for 1670 occurs a payment to 'Taylor, pictori, pro opere in Bibliotheca, et effigie episcopi Roffensis.'<sup>1</sup>

In Wood's time<sup>2</sup> the portrait was 'over the dore that leads into ye Library', and *under* it were the verses.

<sup>1</sup> Macray's *Register*, iv. 25.

<sup>2</sup> MS. Wood, F. 2, fol. 306.





QUEEN HENRIETTA MARIA  
*Magdalen College No. 34 On glass*



KING CHARLES I  
*Magdalen College No. 29 On glass*





Engraved in Harding's *Biographical Mirrour*, 1796.

Oxford Exhibition of Historical Portraits, 1905, No. 96.

(*The Lodgings.*)

### 33 THE SAME

Three-quarters length, facing the spectator; black cap, slight grey hair; clean-shaven face; small ruff; rochet and black chimere; his r. hand holds a small book against his waist in front, his l. hangs by his side; dark background, inscribed POST DATA TOT DOCTIS WARNERI MUNERA VITAM DOCTORUM VIDUIS VEL MORIENDO DEDIT. Canvas 68 × 32 in.

See the portrait of Dr. Hammond, No. 30.

A similar portrait has been engraved by Harding, where Warner is described as Founder of Bromley College. (*Hall Gallery.*)

### 34 QUEEN HENRIETTA MARIA (PLATE XXVIII).

B. 1609; married King Charles I, 1625; d. 1669.

Bust, to l.; brown hair dressed rather flat over her forehead, puffed out over the ears; gold and pearl ornament at the back; pearl necklace and ear-rings; wide-standing white lace collar; white lace dress with a gold coloured bow at the breast; dated above in the surrounding glass 1633. Oval, 10½ × 8 inches, in painted glass in the bay window.<sup>1</sup> (*Hall.*)

### 35 PRINCE RUPERT

*John Michael Wright.*

B. 1619; 3rd son of Elizabeth of England, and Frederick V, Elector Palatine and King of Bohemia; in Oxford during the Civil War; after the Restoration, General on sea and land, Admiral of the fleet; d. 1682.

Whole length, standing slightly to l.; brown periwig falling over shoulders; clean-shaven face; lace cravat; mantle and collar of the Order of the Garter over plate armour; red sash round his l. arm, his r. hand holds a baton, his l. rests on the hilt of his sword; dark landscape background, with view of battle in the distance. Canvas 90½ × 57 in.

On the original canvas at the back, was the following 'The most high most illustrious and mighty Prince Rupert, Count la Casine of the Rhyne, Duke of Bavaria and Cumberland. Earle of Holderness, Vice-Admiral of England, Constable, and Governor of His I<sup>m</sup> Maj<sup>tes</sup> Royal Castle and Honer<sup>ble</sup> of Windsor, His Maj<sup>tes</sup>

<sup>1</sup> See note to the companion head of Charles I, No. 29.

Lieutenant of Berks. One of his Maj<sup>ties</sup> most Hon<sup>ble</sup> Privi Councill and Knight of the most noble and hon<sup>ble</sup> Order of the Garter. Jo. Michael Wright, Lond. Pictor Regius Pinxit 1672.<sup>1</sup> Painted for Sir R. Viner,<sup>1</sup> (1631–88), Lord Mayor of London, and given to the College by William Huggins, Fellow, of Headly Park, Hants, in 1755, when £2 6s. was paid for the carriage of the picture.<sup>2</sup>

Oxford Exhibition of Historical Portraits, 1905, No. 142.\*

(Hall.)

## 36

## HENRY CLERKE

B. 1622 (?); educated at Magdalen College; Fellow, 1642; M.A. 1644; M.D. 1652; F.R.S. 1667; President, 1672; d. 1687.

Bust, slightly to r.; fair hair falling to shoulders, clean-shaven face; square bands; Doctor's scarlet robes over black dress; warm grey background. Canvas 29 × 24 in.

Copied from a portrait at Gawthorpe Hall, Lancashire,<sup>3</sup> the residence of his daughter, Lady Shuttleworth, where Dr. Clerke died.

Oxford Exhibition of Historical Portraits, 1905, No. 156.

(The Lodgings.)

## 37

## THOMAS WHITE

B. 1628; educated at St. John's College, Cambridge; B.A. 1646; D.D. at Oxford; Chaplain to Princess Anne; Bishop of Peterborough, 1685; d. 1698.

Bust, three-quarters to l.; brown hair falling to neck, clean-shaven face; black skull-cap; square bands; white rochet, black chimere; dark background; painted in an oval spandrel. Canvas 29½ × 24 in.

Oxford Exhibition of Historical Portraits, 1905, No. 180.

(The Lodgings.)

## 38

## JOHN FITZWILLIAM

B. 1651; Demy of Magdalen College, 1656; Fellow, 1662; University Lecturer in Music, c. 1662; Canon of Windsor; a non-

<sup>1</sup> Sir Robert Viner erected an equestrian statue of Charles II in Clare Market in 1672.

<sup>2</sup> Macray's *Register*, v. 17, vi. 18, vii. 21. It was cleaned in 1841, and relined.

<sup>3</sup> H. A. Wilson's *Magdalen College*, p. 271. A portrait 'beset with diamonds' is mentioned in Dr. Clerke's will, but this would of course be a miniature. Dr. Macray's *Register*, iv. 41.



juror; the correspondent of Lady Rachael Russell; benefactor to Magdalen College library; d. 1699.

Half length, facing the spectator, the head turned three-quarters to l.; fair hair falling to neck, clean-shaven face; square bands; black dress; his r. hand spread open on his breast; dark background. Dated 1662. Canvas 28 × 23 in.

This portrait probably reached the College with Dr. Fitzwilliam's bequest of books.

Oxford Exhibition of Historical Portraits, 1905, No. 185.

(*The Lodgings.*)

39

### BONAVENTURA GIFFORD

*A copy by James Russell.*

B. c. 1614; A secular priest, and doctor of the Sorbonne, nominated to the Presidency by James II, 1688; installed by proxy in March; took possession of the Lodgings in June; left the College in October; d. 1703.

Half length, seated very slightly to l.; black cap over white coif; white hair, clean-shaven face; wide white transparent muslin bands; purple cape lined with scarlet over white lace vestment. Canvas 17½ × 13½ in.

Inscribed at the back with biographical details and 'Presented to Thomas Herbert Warren, Oct. 18, 1887, by J. R. Bloxam, Vicar of Upper Beeding—painted from the original in the possession of Cardinal Manning, by his permission, by James Russell, a London artist, in January, 1887'.

(*The Lodgings.*)

40

### JOHN LOCKE

B. 1632; educated at Christ Church; F.R.S. 1668; lived in Oxford, 1681-4; d. 1704.

Bust, facing the spectator; the head turned to r., hair curly to neck, clean-shaven face; drapery over shirt with open collar. Marble.

Inscribed on the plinth at the back 'Copied by E. H. Baily, R.A. From the Original by Roubiliac'—and on the pedestal 'Dono dedit R. H. Daubeny, Coll. S. M. Magd. commensalis'.

The donor matriculated in 1821.

(*Library.*)

41

### PETER MEWS

B. 1619; Scholar of St. John's College and President; Bishop of Winchester, 1684; d. 1706.

Three-quarters length, seated to r.; white hair, black skull-cap, clean-shaven face, black patch on his l. cheek; white bands, blue velvet mantle of the Prelate of the Order of the Garter with badge on his breast; his l. hand holds the tassels of his mantle, his r. a fold of his drapery on a table to l.; dark background, view of a cavalry engagement to r. Canvas  $49 \times 39$  in.

Apparently a copy from the picture in the possession of the Bishop of Winchester. A similar picture is in St. John's College. (*The Lodgings.*)

42

## JOSEPH ADDISON

B. 1672; Demy of Magdalen, 1689; Fellow, 1697; Secretary of State, and man of letters; d. 1719.

Bust, slightly to r., the head turned three-quarters to l.; grey periwig falling over shoulders; clean-shaven face; blue velvet coat open over white shirt at breast; dark background. Canvas  $29\frac{1}{4} \times 24\frac{1}{4}$  in.

Purchased by the College, 1809, for the sum of £8 14s. 6d. from a picture dealer at Oxford named Archer.

A portrait resembling the Kit-Cat Club picture, painted by Kneller for Jacob Tonson.

Exhibition of National Portraits, 1867, No. 150. Oxford Exhibition of Historical Portraits, 1906, No. 7. (*The Lodgings.*)

43

## UNKNOWN MAN

## CALLED JOSEPH ADDISON

Bust, three-quarters to l., the head turned to r.; grey periwig falling over shoulders; youthful face; white cravat; blue velvet coat fastened with jewel at waist; dark background. Canvas  $29\frac{1}{4} \times 24\frac{3}{4}$  in.

Given to the College by Walter Birch, 1817.

Oxford Exhibition of Historical Portraits, 1906, No. 5. (*Hall.*)

44

## THE SAME?

Bust, facing the spectator; the head slightly to l., flaxen periwig over shoulders; clean-shaven face, two very noticeable warts on the left side of his upper lip; bright blue drapery over white full shirt with lace collar, in which a black ribbon is hanging untied.

Miniature  $3\frac{1}{8} \times 2\frac{1}{2}$  in.

Inscribed on the back 'Addison R. C. G.' (*Common Room.*)

## 45

(The Lodgings.)

## 46

(The Lodgings.)

## 47

(Common Room.)

## 48

(Schoolroom.)

<sup>2</sup> Information derived from a paper preserved by Dr. Bloxam, quoted in Dr. Macray's *Register*, iv, 129.



49

## ROBERT CONNY

B. 1645 (?); entered Magdalen College, 1672; M.A. 1679; M.D. 1685; physician to the wounded landed at Deal during the war, 1692; d. 1723.<sup>1</sup>

Three-quarters length, seated three-quarters to l.; grey periwig falling over shoulders, clean-shaven face; lace cravat, and ruffles; scarlet M.D. gown over brown coat trimmed with gold; his l. hand rests on the arm of his chair, his r. holds a pen with which he is writing at a table, upon which is an open book of anatomy; in background bookcase to l., curtain to r. Canvas  $49 \times 39\frac{1}{2}$  in.

Perhaps given to the College by the heiress of Dr. Conny. She gave to the University in 1723 a somewhat similar portrait which was engraved by John Faber in 1722 with the inscription 'Alex<sup>r</sup> Vanderhagen pinx: Robert Conny . . . aetatis suae 67 1722.' (*The Lodgings.*)

50

## HENRY SACHEVERELL

*Thomas Gibson.*

B. c. 1674; Demy of Magdalen College, 1689; Fellow, 1701; impeached for a Jacobite sermon; Chaplain of St. Saviour's, Southwark, and rector of St. Andrew's, Holborn; d. 1724.

Bust, three-quarters to r.; the head turned towards the spectator; grey periwig falling over shoulders, clean-shaven face; bands; black gown and cassock; dark background. Canvas  $28 \times 23\frac{1}{2}$  in.

Bequeathed to the College by William Clements the son of Henry Clements of St. Paul's Churchyard, publisher of the works of Sacheverell. William Clements was a demy of the College in 1728.

Engraved by A. Johnston and P. Schenk, 1710, and by others.

Exhibition of National Portraits, 1867, No. 126. Oxford Exhibition of Historical Portraits, 1906, No. 28.\*

51

## GEORGE STONEHOUSE

B. 1662 (?); Demy of Magdalen College, 1681; M.A. 1687; Fellow, 1689; D.M. 1699; d. 1724.

Bust, three-quarters to r.; grey periwig falling over shoulders, clean-shaven face; bands with gathered lace edge; scarlet M.D.

<sup>1</sup> The date of death here given is taken from Conny's tomb in the church of St. Nicholas, Rochester. It is ten years later than the year mentioned in the *D.N.B.*

gown over red dress ; dark background. Canvas 29 × 24 in. (oval).

Perhaps given by Dr. Bloxam, who states that he possessed a portrait of Dr. Stonehouse (Bloxam's *Register*, vi. 39 n.).

Oxford Exhibition of Historical Portraits, 1906, No. 25.

(*The Lodgings.*)

52

### HUGH BOULTER

B. 1672 ; entered Christ Church ; Demy of Magdalen College, 1689 ; M.A. 1693 ; Fellow, 1696 ; D.D. 1708 ; Bishop of Bristol and Dean of Christ Church, 1719 ; Archbishop of Armagh, 1724 ; d. 1742.

Three-quarters length, seated three-quarters to l., the head turned towards the spectator ; brown hair falling to neck, clean-shaven face ; square bands ; white rochet, black chimere ; his r. hand rests on the arm of his chair, his l. at his waist ; architectural and curtain background. Canvas 47 × 38 in.

A copy from a portrait at Christ Church.

The head was engraved by H. D. Thielke in 1811.

Oxford Exhibition of Historical Portraits, 1906, No. 44.

(*The Lodgings.*)

53

### THE SAME

*After Francis Bindon.*

Whole length, standing slightly to r. ; brown hair falling to shoulders, clean-shaven face ; white bands ; black chimere and scarf over rochet with very full sleeves ; square-toed buckle shoes ; his r. hand, open, hangs by his side, his l. in a black glove touches his breast ; on the ground to r. kneeling and stooping is a group of three persons, an old man, a woman, and a child ; beyond them is an arch open to the sky ; architectural and curtain background. Canvas, ? 108 × 70 in.

Apparently based on a picture by Francis Bindon, painted in 1741 as a memorial of the Archbishop's charity, and placed in the Hall of the poor house, Dublin ; now in the Provost's Lodge at Trinity College. It was engraved by John Brooks (fl. 1755). In the print the Archbishop holds a book under his l. arm, and the group of afflicted persons on the r. include two men, one old and blind, the other with a heavy staff, a woman with a child, and another girl or youth with arms stretched out towards the benefactor. A woman also is seen kneeling on the l., her hands clasped on her breast. Above the group to r. is seen the decorated ceiling of a dome in some large building. Above to l. the curtain is drawn aside by a cherub.

No. 53 was formerly in the Hall, and moved to its present position after 1905. Two items in the College accounts for 1777 appear to refer to it, 'Walker, restauranti picturam archiepiscopi Armachensis, £31 10s.', and 'Orson, ornanti tabellas £4 4s.' (Macray's *Register*, v. 23; Wood's, *Colleges and Halls*, p. 328).  
(*Schoolroom.*)

54

## JOHN HOUGH

B. 1651; educated at Magdalen College; M.A. 1676; D.D. and President, 1687; Bishop of Oxford, 1690, of Lichfield, 1699; Bishop of Worcester, 1717; d. 1743.

Three-quarters length, seated in a grey arm-chair, slightly to r.; grey periwig falling to neck, clean-shaven face; square bands; white rochet, black chimere; his r. hand rests on the arm of his chair, his l. on his knee; table to r.; dark background; shield of arms above to r.; inscribed JOHN B<sup>P</sup> OF WORCESTER AGED 84, 1734. Canvas  $49\frac{1}{2} \times 39\frac{1}{2}$  in.

Given to the College by the widow of Theophilus Biddulph, to whom, as a kinsman, it had been bequeathed by the subject.

Lady Biddulph d. 1818.

Exhibition of National Portraits, 1866, No. 1017. Oxford  
Exhibition of Historical Portraits, 1906, No. 46.\* (*Hall.*)

55

## THE SAME

A copy of the portrait in Hall, three-quarters length only, and without the inscription. Canvas  $47\frac{1}{2} \times 37\frac{1}{2}$  in.

(*The Lodgings.*)

56

## EDWARD BUTLER

B. 1686(?); entered Magdalen College, 1702; Fellow, 1710; D.C.L. and President, 1722; M.P. for the University, 1737-45; benefactor to Magdalen College; d. 1745.

Whole length, standing slightly to r.; white wig, clean-shaven face; square bands and ruffles; scarlet D.C.L. robes over black dress; his r. hand held before him, his l. gloved, holding glove, at his side; doctor's cap on table to r.; architectural background, view of the New Buildings of Magdalen College through opening to r. Canvas  $92 \times 56$  in.

Given to the College by Mary Herbert, only daughter of the subject.

Oxford Exhibition of Historical Portraits, 1906, No. 52. (*Hall.*)



57

## THE SAME

Three-quarters length, standing slightly to r.; white wig, clean-shaven face; bands and ruffles; D.C.L. robes over black dress; his r. hand in his breast, his l. gloved holding glove at his side; plain brown background. Canvas  $50 \times 39$  in.

A reduced copy from the portrait in Hall. (*The Lodgings.*)

58

## RICHARD SMALLBROKE

B. 1672; entered Trinity College, Demy of Magdalen College, 1689; Fellow, 1698; D.D. 1708; Bishop of St. Davids, 1723, of Lichfield and Coventry, 1731; d. 1749.

Bust, slightly to l.; grey bushy wig to neck, clean-shaven face; white bands; black chimere over rochet; dark grey background. Canvas  $29\frac{1}{4} \times 24\frac{1}{2}$  in.

In the time of Ackermann's *History of the University*, 1814, this portrait was hanging in the Hall. It had been moved to the Lodgings before 1879.<sup>1</sup> (*The Lodgings.*)

59

WILLIAM FREEMAN<sup>2</sup>

*Allan Ramsay.*

B. c. 1702; Gentleman-commoner of Magdalen College, 1719; created D.C.L. 1747; munificent benefactor; d. Feb. 1749/50.

Whole length, standing three-quarters to r. on a white marble floor; grey wig over his shoulders; clean-shaven face; white collar and bands; full white shirt with deep ruffles; D.C.L. robes over snuff-coloured coat and breeches; white stockings and black buckle shoes; his r. hand rests on his hip, his l. points to a large open book propped sloping on an ornate gilt table to r.; dark architectural and curtain background; the tablet is inscribed D.D. RADULPHUS FREEMAN FRATER UNICE SUPERSTES. Canvas  $96 \times 56$  in.

The portrait, a copy of an untraced picture, was painted at the request of the College. From some letters on the subject

<sup>1</sup> Bloxam, *Register*, vi. 74.

<sup>2</sup> Unlike most benefactors Dr. Freeman, himself the elder son and heir of his father Ralph Freeman of Hamells, Hertfordshire (who died in 1743), was married, and had a daughter, Catherine (died July 1750). She married the Hon. Charles Yorke, who became Lord Chancellor, and died in 1770. Dr. Freeman's wife, also Catherine, was the daughter of Sir Henry Blount of Tittenhanger. Portrait medallions of them, the donor, Ralph the remaining twin brother of William, and of their father, Ralph, were put up on the family monument in Braughing Church, Herts. *vide* Cussans, *History of Hertfordshire*, ii. 196.

preserved in the College, it appears that the College desired to have a whole length figure in D.C.L. robes which was to hang on one side of the portrait of the Founder. In a letter of November 10, 1751, Ralph Freeman writes 'The Limner Mr. Ramsay of Covent Garden informs me that a copy at full length of my late brother is now entirely finished and ready to be put in a frame.'<sup>1</sup> The painting did not, however, reach Oxford till 1752, when £2 4s. 6d. was paid for the carriage of it. Reproduced in Dr. Mee's *Oldest Music Room in Europe*.  
(Hall.)

60

## WILLIAM, BARON DIGBY

*Sir G. Kneller.*<sup>2</sup>

B. 1661; educated at Magdalen College; B.A. 1681; D.C.L. 1708; succeeded as fifth Baron, 1685; member of the Common Council for Georgia, 1733; d. 1752.

Three-quarters length, standing three-quarters to r.; fair periwig falling over shoulders, clean-shaven face; white cravat and ruffles; rust-red coat and waistcoat; his l. hand rests on a walking-stick, his r. at his side; dark architectural background, distant view of a mansion surrounded by a moat, through opening to r., parapet below to l. inscribed WILLIAM LORD DIGBY 1715. Canvas 49 x 39 in.

Oxford Exhibition of Historical Portraits, 1906, No. 67.

*(The Lodgings.)*

61

## JOSEPH BUTLER

B. 1692; entered Oriel College, 1715; D.C.L. 1733; Prebendary of Salisbury, 1721, of Rochester, 1736; Bishop of Bristol, 1738, of Durham, 1750; d. 1752.

Bust, three-quarters to l.; fair periwig over shoulders, clean-shaven face; square bands; black gown; dark background; painted in an oval spandrel. Canvas 28 x 23 in.

Given to the College in 1893 by George Hunter Fell (Fellow 1853-61), to whom it had descended from Deborah Hall, the sister of the subject.<sup>3</sup>

Oxford Exhibition of Historical Portraits, 1906, No. 56.

Reproduced in *Historical Portraits*, iii.

*(The Lodgings.)*

<sup>1</sup> I owe these particulars to the kindness of the Rev. H. A. Wilson.

<sup>2</sup> See Mr. Wilson, *Magdalen College*, p. 273.

<sup>3</sup> Dr. Macray's *Register*, vii. 12.

62

## BARON LUDVIG HOLBERG

*Copy after Alexander Roslin.*

B. 1684 at Bergen; Professor at Copenhagen; Founder of the Academy at Sorøe; Dramatic writer, and father of modern Norwegian and Danish literature; as a young man he spent two years at Oxford, and enjoyed the hospitality of Magdalen College; d. 1754.

Half length, three-quarters to r.; long curly grey wig, clean-shaven face; white neckcloth and cravat; dark blue coat; deep red velvet cloak lined with white; dark background, hands not seen. Canvas  $30 \times 23\frac{1}{2}$  in.

A copy by Arne Lofthus of a replica by the painter, of an original portrait by Alexander Roslin, which was accidentally burned soon after it was painted. Presented to the College on behalf of the Holberg Club of Bergen by Mr. S. C. Hammer of Christiania, on June 8, 1922. The replica is at Sorøe, Zealand.

On the back is written 'Presented by the Holberg Club of Bergen, Norway. Copi after Alexander Roslin. Portrat av Ludvig Holberg poa Sorø Academi. Arne Lofthus'.

*(The Lodgings.)*

63

## JOSEPH WILCOCKS

*J. Vanderbank.*

B. 1673; Demy of the College, 1692; Fellow, 1703; D.D. 1709; Bishop of Gloucester, 1721; Dean of Westminster and Bishop of Rochester, 1731; d. 1756.

Three-quarters length, standing slightly to l., the head turned towards the spectator; close grey wig, clean-shaven face; bands; D.D. robes over black dress; his r. hand on carved oak table to l., his l. by his side; dark background, dated 1737. Canvas  $49 \times 39$  in.

Purchased by the College in 1851 for £12 12s. (Dr. Macray's *Register*, vi. 36.)

Mr. H. A. Wilson gives the name of the painter, no doubt Vanderbank, and the date 1737, presumably from an inscription on the back.<sup>1</sup>

*(Hall.)*

64

## SIR EDMUND ISHAM

B. 1690; matriculated at Wadham College; Demy of Magdalen, 1710; Fellow, 1720; D.C.L.; M.P. 1737-61; benefactor; d. 1772.

<sup>1</sup> H. A. Wilson, *Magdalen College*, p. 272.



Three-quarters length, seated nearly in profile to r., the face turned three-quarters towards the spectator; white tie wig, clean-shaven face; white bands and ruffles; scarlet and pink D.C.L. robes; both hands turn the leaves of a large folio book resting on the table before him; dark background. Canvas 49 × 39 in. Bequeathed to the College by the subject. (*The Lodgings.*)

65

## WILLIAM HAYES

*Copy after John Cornish.*

B. 1706; organist of Worcester Cathedral, 1731; of Magdalen, 1734; Professor of Music, 1742; D.Mus. 1749; d. 1777.

Half length to r.; white bushy wig, clean-shaven face; bands and lace ruffles; D.Mus. full dress gown and hood over dark clothes; his r. hand in his waistcoat; dark background. Canvas 12½ × 10½ in.

A copy from the larger portrait No. 393, in vol. I, given to the Music School by Philip Hayes, the son of the subject, which was engraved by T. Park in 1787.

Another replica reproduced by Dr. Mee in his *Oldest Music Room in Europe*, p. 4, was then in the possession of Mr. A. M. Broadley. (*Practice-room.*)

66

## GEORGE HORNE

*T. Olive.*

B. 1730; educated at University College; B.A. 1749; Fellow of Magdalen College, 1750, President, 1768; Dean of Canterbury, 1781; Bishop of Norwich, 1790; d. 1792.

Bust, slightly to r., the head turned slightly to l.; white bushy wig, clean-shaven face; silver-rimmed spectacles; square bands; white rochet, black chimere; brown background. Canvas 29½ × 24 in. (oval).

Engraved by J. Heath, 1793, 'from an original painting by the Rev<sup>d</sup>. T. Olive'.

The College accounts for 1799 show a payment of 12s. 6d. for the carriage of this portrait.

The painter was probably the Rev. Thomas Olive, who matriculated from Magdalen Hall in 1773, aged 25, and was vicar of Mucking in Essex at the time of his death in 1799.

Oxford Exhibition of Historical Portraits, 1906, No. 128.

(*The Lodgings.*)

67

## THE SAME

*After T. Olive by J. Bridges.<sup>1</sup>*

Three-quarters length, seated slightly to r., the head turned to l.; close white wig, clean-shaven face; large silver spectacles; bands; black wrist ties, rochet, and chimere; a table covered with a flowered grey cloth stands to l., on which is a large open book with black and gold book-markers, one corner of which is supported on his l. hand, while he turns a page with his r.; bookcase to r., view of ? Magdalen tower to l. Canvas 56 × 45 in.

Given to the College by George M. Nelson, Fellow, in 1840.

A copy made in 1840 with additions, of the portrait by the Rev. T. Olive in the Lodgings.<sup>1</sup> (Hall.)

68

## PHILIP HAYES

*J. Smith after James Roberts.*

B. 1738; chorister at the Chapel Royal; B.Mus. from Magdalen College, 1763; D.Mus., Professor of Music, and organist of the College, 1777; d. 1797.

Half length, seated facing the spectator, in a high-backed carved chair; short white wig, clean-shaven face; white collar, bands, and small ruffles; full dress D.Mus. robes with hood over bright blue clothes; his r. hand grasps the top of a roll of music upright on his knee; the l., knuckles down, rests on his hip; in front of him is the round edge of a rostrum, from which rises a conductor's desk, on which is a book marked ODE; his doctor's cap lies on the ledge of the rostrum; behind are the pipes of an organ. Water-colour on paper 12½ × 10½ in.

This is a copy made for the College at the cost of £3 by J. Smith about 1837 of an original portrait in water-colour by James Roberts, a local Oxford painter. (Bloxam, *Register* ii, p. 220.) The original was at the time when Dr. Bloxam wrote in the possession of Thomas Hayes Jackson, M.D. of Darlington. In all probability it is the same sketch which passed to Mr. A. M. Broadley, and has now by his gift come into the possession of St. John's College.

Reproduced in Dr. Mee's *Oldest Music Room*, p. 72.

*(Practice-room.)*

<sup>1</sup> H. A. Wilson, *Magdalen College*, p. 271.

69 RECEPTION OF THE PRINCE REGENT  
IN OXFORD JUNE 1814

*George Jones.*

Group of small figures in the centre of a crowd in High Street outside the south entrance to Queen's College. The Prince Regent standing in centre in civil dress; hair in thick curls without powder, clean-shaven face; black coat, white pantaloons; garter ribbon across breast; large top hat under his l. arm; behind the Prince, seen only half length, is the Prince of Orange, also in black; immediately to the r. of the Prince is the Duke of York, wearing D.C.L. robes with the star of the Garter; in front to the r. is the Chancellor, Lord Grenville, in his black and gold robes—and behind him again the Pro-Vice-Chancellor, Dr. Landon, Provost of Worcester, in black; half kneeling in front and a little to the l. of the Prince, is the Mayor of Oxford, Joseph Lock, in scarlet and puce, offering to, or receiving back from, the Prince, the City mace. Behind and around the centre group are many figures impossible to identify with certainty. Panel 18 x 27 in.

Formerly in the possession of Frederick Symonds, Esq., of 30 Beaumont Street, Oxford.  
(*Old Bursary.*)

70 HENRY JOHN TODD

*Joseph Smith.*

B. 1763; admitted chorister of the College, 1771; matriculated 1779; Fellow of Hertford College; B.A. 1784; F.S.A. 1802; Prebendary of York, 1830; Rector of Settrington; d. 1845.

Bust, slightly to r.; his own hair powdered and tied behind. clean-shaven face; white neckcloth and bands; B.A. white hood over surplice; high black collar of coat visible. Canvas 31 x 25 in.

Given by Dr. Bloxam. Picture based upon a sketch painted when Todd was twenty-two, and sent to Dr. Bloxam by the subject's daughter, Margaret Todd. Dr. Bloxam's statement<sup>1</sup> has been miscopied by the *Dictionary of National Biography* and Mr. H. A. Wilson,<sup>2</sup> to the effect that the sketch referred to was made in 1822. From the youthful appearance of the sitter in the portrait, from his B.A. gown, and the manner of wearing the hair, this is impossible. The picture may date from 1822, since Joseph Smith was much employed in Oxford about that time; but Bloxam's note implies that he received the sketch

<sup>1</sup> Bloxam, *Register*, i. 180 n.

<sup>2</sup> H. A. Wilson, p. 273.



with a miniature, towards the end of Todd's life, if not after his death, and the portrait, No. 70, for which both sketch and miniature were used, was probably painted between 1840 and 1853. (Schoolroom.)

71

## WALTER VICARY

*Copy after Samuel Howell.*

B. c. 1770; organist of Magdalen, 1797-1845; B.Mus. 1805; organist of St. Mary's, 1836; d. 1845.

Bust, slightly to r., looking at the spectator; gristled hair, clean-shaven face; white collar, neckcloth, and shirt; black coat with high collar; black D.Mus. gown; red curtain background and window with landscape view. Canvas  $12\frac{1}{2} \times 10$  in.

A copy by Joseph Smith from an original picture by Samuel Howell painted in 1828.<sup>1</sup> (Practice-room.)

72

## EDWARD ELLERTON

B. 1771; educated at University College; Fellow of Magdalen, 1803; Master of the School, 1798; D.D. 1815; benefactor (with Dr. Pusey) to the University and to his College; d. 1851.

Bust, slightly to r., looking at the spectator; powdered hair, slight whiskers; white neckcloth, black clothes; dark background. Oil paint on millboard (?)  $13\frac{1}{4} \times 11\frac{3}{4}$  in.

Presented by Dr. Bloxam. (Schoolroom.)

73

## MARTIN JOSEPH ROUTH

*T. C. Thompson.*

B. 1755; Demy, 1771; Fellow, 1775; M.A. 1776; D.D. and President, 1791; d. 1854.

Three-quarters length, standing almost facing the spectator in his stall in the College Chapel; close white wig, clean-shaven face; narrow bands; D.D. hood and scarf over surplice; his hands joined in prayer before him, the fingers interlaced, a ring on the little finger of his l.; on each side and above, are the slender oak pillars and other woodwork of the stall; before him is a large prayer-book lying on a cushion, to r. against the side of his stall is his college cap. Canvas  $50 \times 40$  in.

Exhibited in the Royal Academy in 1843, and engraved by D. Lucas the same year.

Purchased by the College.<sup>2</sup> (Schoolroom.)

<sup>1</sup> Bloxam, *Register*, ii. 225.

<sup>2</sup> Dr. Bloxam (*Register*, vii. 31) implies that this portrait was painted without sittings from the subject.

74

## THE SAME

*T. C. Thompson.*

Three-quarters length, seated slightly to r.; close white wig, clean-shaven face; white bands and cuffs; black gown over black cassock; his r. hand holds his spectacles level with his waist, his l. hangs over the end of the arm of his chair; red curtain to l., bookcases to r. Canvas  $38 \times 29\frac{3}{4}$  in. (*The Lodgings.*)

75

## THE SAME

*H. W. Pickersgill.*

Head slightly to l., white wig, and bands; gown indicated. Study for the picture in the Hall. Pastel on paper  $23 \times 18\frac{1}{2}$  in. (*The Lodgings.*)

76

## THE SAME

*H. W. Pickersgill.*

Three-quarters length seated to l.; close white wig, clean-shaven face; narrow bands, the l. side somewhat curled up; black gown over cassock and sash; his r. hand holds spectacles, his l. rests on the arm of his chair, the fingers closed over the carved end; to r. is a table covered with a red embroidered cloth on which is a vellum-bound book;<sup>1</sup> bookcase to l. Canvas  $56 \times 40$  in.

Painted for the College in 1850<sup>2</sup> and exhibited at the Royal Academy, 1851.<sup>3</sup>

Engraved by S. Cousins in 1851.

*(Hall.)*

77

## THE SAME

*J. Kennedy.*

Half length, seated in red arm-chair, facing the spectator; close white wig; white bands, collar, and cuffs; black gown and scarf over cassock; his r. hand lies on his knee; red curtain behind to l., dark panelled walls to r. Water-colour on paper  $6\frac{3}{8} \times 5\frac{3}{8}$  in. Inscribed in Mr. Cookson's writing on a label behind 'Painted by J. Kennedy of Oxford, 1850. Presented to the Senior Common

<sup>1</sup> In the engraving it can be seen that the vellum book is lettered on the back 'Reliquiae Sacrae Collegit M. J. Routh S.T.P. Tom. V. Oxon.'

<sup>2</sup> The letter from the then Vice-President, Mr. J. B. Mozley, requesting the President to sit again for his portrait on the ground that previous paintings are unsatisfactory, is dated April 29, 1850.

<sup>3</sup> This portrait was asked for, together with that of Bishop Philpotts, for inclusion in the Victorian Exhibition of 1891, but neither picture appears in the catalogue.



MARTIN JOSEPH ROUTH by KARL HARTMANN  
*Magdalen College No. 78*



SIR HERBERT WARREN by SIR W. B. RICHMOND  
*Magdalen College No. 102*





Room by Christopher Cookson, Fellow, 1904' to which is added the following note, 'a similar painting was to have been sold at Taphouse's sale, 1905, but was abstracted (? by a thief) during the course of the sale.' (Common Room.)

78

## THE SAME

*Karl Hartmann.*

(PLATE XXIX).

Half length, seated in an arm-chair beside a red-covered table, the head bent towards the spectator; close white wig, clean-shaven face, heavy white eyebrows; bands; black coat; his r. hand supports a large open book, apparently in MS., which rests on the table against another volume, closed; a white paper is seen marking a place; spectacles on table; dark background, with fire-place and bookcase; inscribed AET. 95; ANNO 1850. Panel  $13\frac{1}{2} \times 11\frac{3}{4}$  in.

From the collection of the Baroness Burdett-Coutts.

Presented by Robert H. H. Cust, M.A. of the College, in 1922.

In the Exhibition of National Portraits, 1868, No. 481, when it was the property of the Rev. Dr. Sedgwick, who sold it later to Lady Burdett-Coutts. Dr. Bloxam records that in 1850 the artist was introduced by Dr. Bliss to Dr. Routh, 'who allowed him to take a small portrait in oils of him, as he was sitting reading in his study.'<sup>1</sup>

The portrait was lithographed by the painter in the same year. The figure in the print is surrounded by small sketches—three heads and two whole lengths—of the sitter, no doubt done from life.

*(The Lodgings.)*

79

## CHARLES GILES BRIDLE DAUBENY

B. 1795; entered the College, 1810; Fellow, 1815; D.M. 1821; Professor of Chemistry, 1822, of Botany, 1834, of Rural Economy, 1840; benefactor; d. 1867.

Half length, facing the spectator, the head slightly to r.; head a little bald, white hair and whiskers; high standing white collar, black stock and cravat; high white waistcoat, black frock coat buttoned; dark background, bookcase to l. Canvas, oval,  $19\frac{1}{2} \times 15\frac{1}{2}$  in.

Dr. Macray says of this portrait it 'affords a very good likeness of him as I remember him; a kindly face, with eyes beaming through his spectacles, altogether expressive of his genial disposition'.<sup>2</sup>

*(Daubeny Library.)*

<sup>1</sup> *Magdalen College Register*, vii, p. 32.

<sup>2</sup> *Dr. Macray's Register*, v, p. 159.

80

## HENRY PHILPOTTS

*John Prescott Knight.*

B. 1778 ; Scholar of Corpus Christi College, 1791 ; Fellow of Magdalen, 1795 ; D.D. 1821 ; Dean of Chester, 1828 ; Bishop of Exeter, 1830 ; d. 1869.

Three-quarters length, seated to l. in a red arm-chair, the head turned facing the spectator ; dark grey hair, slight whiskers ; white stock and bands ; rochet with black wrist ties, and black chimere ; his r. hand holds his college cap, his l. rests on his knee ; on red covered table to l. is a packet of papers ; dark background. Canvas 55 × 43 in.

Painted for the College in 1851 ; exhibited at the Royal Academy, 1852.

In a letter preserved in MS. in the College the Bishop—July 30, 1851—promises to sit for his portrait in his robes at the request of the College. In December of the same year the College gave leave 'to Mr. Skelton to engrave the portrait of the Bishop of Exeter now being painted by Mr. Knight'.<sup>1</sup> (Hall.)

81

## JOHN EDWARD HENDERSON

*Joseph Tonneau.*

B. 1826 ; Demy, 1848 ; Fellow, 1858 ; Bursar, 1866 ; d. 1882.

Small whole length, standing, his feet planted wide apart on the gravel path in Addison's Walk, facing the spectator ; top hat, brown hair, greyish brown whiskers ; black tie, white shirt front ; black coat and grey trousers ; both hands behind him hold his umbrella across his back ; background of trees, view of the Tower and New Buildings to l. Canvas 9 $\frac{3}{4}$  × 7 $\frac{1}{2}$  in.

Painted for the College from memory.<sup>2</sup> (Estates Bursary.)

82

## CHARLES READE

*Percy Fitzgerald.*

B. 1814 ; Demy of the College, 1831 ; Fellow, 1835–84 ; Novelist ; d. 1884.

Bust, in bronze, facing the spectator ; hair thin on the crown of the head, thick over the ears, moustache and beard ; eyes incised ; turned-down collar, folded tie ; full cloak with high loose collar over buttoned frock coat. The plinth is inscribed 'Charles Reade, D.C.L. Demy, Fellow, 1835–1884. Vice-President, 1851. This

<sup>1</sup> Dr. Macray's *Register*, v. 141, vi. 36.

<sup>2</sup> H. A. Wilson, *Magdalen College*, p. 273.



memorial was accepted in the year 1910 by the President, Dr. Warren being then Vice-Chancellor, and the Fellows of the College, from his friend and admirer Percy Fitzgerald, M.A., F.S.A., whose handywork it is'. A medallion of a female head in relief, gilt, named 'Peg Woffington' is attached to the front of the plinth. *(Classical Library.<sup>1</sup>)*

83

## FREDERICK BULLEY

*Joseph Tonneau.*

B. 1811; Demy of the College, 1825; Fellow, 1837; President and D.D. 1855; d. 1885.

Three-quarters length, seated facing the spectator; white hair, small whiskers; white shirt collar, bands, and cuffs; D.D. scarlet and black robes over black cassock; his r. hand on the arm of his chair, his l. holds a folded paper on his lap; a view of the College above to r., bookcases to l. Canvas 56 × 44 in.

Painted for the College in 1880—the cost being £105.<sup>2</sup> Engraved in 1882. *(The Lodgings.)*

84

## THE SAME

*J. Lambert.<sup>3</sup>*

Bust, slightly to l., wearing his college cap; white hair and whiskers; white shirt, collar, and bands; black gown over black coat; brown background. Canvas 29½ × 24½ in.

Based on photographs, and given to the College by Mrs. Bulley.

Reproduced in Dr. Macray's *Register*, vi. 131, where it is in error attributed to Tonneau. *(The Lodgings.)*

85

## HARMAN CHALONER OGLE

*J. Tonneau.*

B. c. 1843; Demy, 1861; Fellow, 1865; Head Master of the School, 1876–86; d. 1887.

Three-quarters length, seated to r. in a red chair, his knees crossed, the head turned towards the spectator; bald head, grey hair, moustache, and square beard; M.A. gown over black clothes, white cuffs showing; both elbows rest on the arms of his chair, his hands before him, the fingers together; to r. a table with his college cap on a book which lies on a paper; bookcase behind to r., curtain to l. Canvas 49 × 39 in.

Given to the Schoolroom by the Subject. *(Schoolroom.)*

<sup>1</sup> This room was occupied and decorated by Charles Reade.

<sup>2</sup> Macray's *Register*, vi. 74.

<sup>3</sup> Dr. Macray (*Register*, vi. 132) describes J. Lambert as 'of Bath'.

86

## JOHN HENRY NEWMAN

*E. Jennings.*<sup>1</sup>

B. 1801; Scholar of Trinity College; Fellow of Oriel, 1822; Cardinal, 1878; d. 1890.

Bust, in profile to l., scarlet skull-cap; white hair, aged clean-shaven face; white collar; scarlet cape; clouded brown background. Canvas  $17\frac{1}{2} \times 11\frac{1}{2}$  in.

Inscribed at the back 'Given to the Lodgings by John Rouse Bloxam, D.D., Curate of Littlemore, 1837-40.'

Probably the portrait which, in a letter from the donor quoted by Dr. Macray (*Register*, vi, p. 106 note), is contrasted with the portrait by Oules at Oriel. 'I have,' wrote Bloxam, in May 1881, 'a much more pleasant one painted in oils by a young artist who was living in my village, from a photograph taken at Rome two years ago and sent to me by the Cardinal on his 81st birthday.'

*(The Lodgings.)*

87

## RICHARD HUMPHREY HILL

*W. R. Symonds.*

B. 1824; Demy of Magdalen, 1842; Canon of Bangor, 1864; Head Master of the College School, 1865; d. 1891.

Bust, to r.; white hair and whiskers; white clerical collar; D.C.L. robes over black clothes; dark background. Canvas  $30 \times 24$  in.

A Replica<sup>2</sup> given to the Schoolroom by his pupils.

*(Schoolroom.)*

88

## JOHN ROUSE BLOXAM

B. 1807;<sup>3</sup> Bible-clerk at Worcester College, 1826; Demy of Magdalen, 1830; Fellow, 1835; Bursar, Librarian, and Dean of Divinity; Curate under Newman at St. Mary's, 1837; Vicar of Upper Beeding, Sussex, 1862; d. 1891.

Three-quarters length, seated three-quarters to l., the head turned towards the spectator; head bald, white hair, clean-shaven face; white collar and bands; D.D. robes; his r. hand on his knee, his l. on the arm of his chair holds his cap; brown background. Coloured photograph  $10 \times 8$  in.

Taken according to Dr. Macray (*Register* vi, p. 113) about 1850.<sup>4</sup>

*(The Lodgings.)*<sup>1</sup> H. A. Wilson, *Magdalen College*, p. 274.<sup>2</sup> *Ibid.* p. 273.<sup>3</sup> In this book the additional record must be allowed that Dr. Bloxam's mother was Anne, sister of Sir Thomas Lawrence, P.R.A. (*Register* vii, p. 324).<sup>4</sup> Reproduced in Dr. Macray's *Register*, vi, to face p. 103.

89

## JAMES ELWIN MILLARD

*Attributed to W. J. Burdett? <sup>1</sup>*

B. 1823; chorister of the College, 1835; Demy, 1842; Fellow, 1853; D.D. 1859; Master of the College School, 1846; d. 1894, Bust, to r.; dark hair, moustache, and thick beard; white collar; D.D. habit over black gown; dark background. Canvas, oval, 24 x 18 in. (*Schoolroom.*)

## 90 ROUNDELL PALMER, EARL OF SELBORNE

*W. W. Ouless.*

B. 1812; Scholar of Trinity College, 1830; Fellow of Magdalen, 1834; D.C.L. 1862; Lord Chancellor, 1872; created Earl of Selborne, 1882; High Steward of the University, 1891; benefactor; d. 1895.

Three-quarters length seated to l., the head turned towards the spectator; long full-bottomed wig, clean-shaven face; lace bands and ruffles; Lord Chancellor's gold and black robes over black clothes; his hands clasped on his knee; dark background. Canvas 50 x 40 in.

Painted for the College in 1872 and exhibited at the Royal Academy in 1874; placed in the Hall, October 21, 1874.

*(Hall.)*

91

## JOHN FISHER

*Joseph Tonneau.*

B. 1809; entered Brasenose College, 1827; Fellow of Magdalen, 1836; D.D. 1851; Bursar, 1853; d. 1896.

Three-quarters length, seated facing the spectator; grey hair, moustache, and beard; white collar, tie, and shirt cuffs; black coat, grey trousers; his hands folded together in his lap; inscribed J. TONNEAU FECIT. Oil paint on millboard, 11¼ x 8 in.

On the back is written 'À monsieur Herbert Warren, M.A., President, à Magdalen College, Oxford; souvenir de reconnaissance, 31 Dec. 1896'. (*The Lodgings.*)

92

PRINCE CHRISTIAN VICTOR OF  
SCHLESWIG-HOLSTEIN

B. 1867; entered Magdalen College, 1886; joined the King's Royal Rifle Corps, 1888; served in India, Egypt, Ashanti, and South Africa; G.C.B., G.C.V.O.; d. 1900.

<sup>1</sup> H. A. Wilson, *Magdalen College*, p. 273. Perhaps the artist was the Rev. William Jerome Burdett, a chorister of the College, who matriculated at St. Edmund Hall, 1860, and was chaplain in the Bengal Civil Service in 1870.



Half length, facing the spectator; fair hair and moustache; blue undress uniform with high blue collar with a red line; black strap across the shoulder; orders on his l. breast; warm brown background. Canvas  $29\frac{1}{2} \times 25$  in.

Given to the College by Sir Herbert Warren in 1904.

(*Junior Common Room.*)

93

SIR JOHN STAINER

*Gerald E. Moira.*

B. 1840; organist of the College, 1859; D.Mus. 1865; organist of St. Paul's, 1872; Professor of Music, 1889; d. 1901.

Bust, to r., looking at the spectator; grey hair and moustache; white collar, black tie; D. Mus. robes over dark clothes; dark background. Signed above to r., G. E. MOIRA. Canvas  $13\frac{1}{2} \times 11$  in.

Painted for the College in 1892.

(*Practice-room.*)

94

HENRY EDWARD FOWLER GARNSEY

*J. Lambert.*

B. 1826; Demy, 1846; Fellow, 1851; Dean of Arts, 1857; Bursar, 1858; Usher of the College School; benefactor; d. 1903.

Bust, to l., the head turned towards the spectator; grey hair, beard, and moustache; white collar, black tie with gold tie-pin; dark clothes. Canvas  $20\frac{1}{2} \times 16\frac{1}{2}$  in.

Painted for the College.

(*Hall.*)

95

SIR JOHN SCOTT BURDON SANDERSON

*C. W. Furse.*

B. 1828; M.D. Edinburgh, 1851; F.R.S. 1867; Waynflete Professor of Physiology and Fellow, 1882; Regius Professor of Medicine and Hon. Fellow, 1895; created a baronet, 1899; d. 1905.

Half length, very slightly to l., seated and leaning forward, looking at the spectator; longish grey hair, clean-shaven face; turned down white collar, white cuffs, red tie; M.A. gown over black clothes; his hands clasped before him; dark grey background. Canvas  $35 \times 30$  in.

Painted for the College in 1900.

Exhibited at the Royal Academy, 1901.

(*Hall.*)

96

## JOHN VARLEY ROBERTS

*Gerald E. Moira.*

B. 1841; D. Mus. 1876; organist of the College, 1882; retired, 1918; d. 1919.

Half length, facing the spectator; dark hair, beard, and moustache; white collar and shirt, black tie; full dress D.Mus. robes, the red predominating unusually over the white brocade; black clothes; gold watch chain with small cross; his r. hand holds his college cap; signed above to r., G. E. MOIRA. Canvas  $13\frac{1}{2} \times 11$  in. Painted for the College in 1892. (*Practice-room.*)

97

## RICHARD GUNSTONE

*The Hon. John Collier.*

B. 1840; the Senior Servant in the Junior Common Room from 1880, and held in great affection and respect by the College; retired 1914.

Three-quarters length, seated slightly to r. at a sloping desk, the head facing the spectator; head rather bald, scanty white hair, clean-shaven face; white collar, shirt, and cuffs; black tie; dark grey clothes; both hands rest on large open ledger which lies on the desk before him; background of dark panelled walls; signed JOHN COLLIER 1903. Canvas  $49 \times 39$  in.

Subscribed for by the Junior Common Room. A copy was presented to the subject in 1914. (*Junior Common Room.*)

98

## THE SAME

*Seymour Lucas.*

Bust to l., the head towards the spectator; scanty hair, clean-shaven face; white collar, black coat; signed SEYMOUR LUCAS 1914. Pastel on paper  $14 \times 11\frac{1}{2}$  in.

Drawn for the Room and subscribed for by members of the College. (*Junior Common Room Office.*)

99

## SIR WALTER PARRATT

*Gerald E. Moira.*

B. 1841; organist of Magdalen College, 1872, of St. George's Chapel, Windsor, 1892; Professor of Music at Oxford, 1908; M.V.O. 1901; knighted, 1892; M.A., D.Mus.

Bust, seated to l. in a red chair; brown hair, moustache, and beard; white collar and cuffs, black tie; B.Mus. blue and ermine hood and black gown over black clothes; his hands clasped before him; signed above to r., G. E. MOIRA; reddish background. Canvas  $13 \times 11$  in.

Painted for the College in 1892. (*Practice-room.*)

100

## GEORGE EDWARD BAKER

*William Rothenstein.*

B. 1846; Demy of the College, 1865; Fellow, 1870; Bursar, 1885-1909; d. 1924.

Half length seated to r., the head turned and looking to the spectator; hair, beard, and moustache brown touched with grey; white collar and shirt cuffs; M.A. gown and hood over dark grey clothes; his l. hand on his knee partly seen behind a parapet; warm grey background; shield of arms above to r.; parapet across the lower part of the picture inscribed: HANC EFFIGIEM GEORGII EDVARDI BAKER A.M. HUIUS COLLEGIÏ SOCIÏ BURSARIQUE NE MEMORIA VIRI TAM BENE DE SUI MERITI UNQUAM OBSOLESCERET DEPINGENDAM CURAVERUNT PRAESES SOCIIQUE. MDCCCXVII. Canvas 28 x 24 in.

Painted by College order, November, 1905. A replica was presented to the subject by the College tenants in December, 1910. (*Estates Bursary.*)

101

## WILLIAM E. SHERWOOD.

*M. F. Sheard.*

B. 1851; Junior Student of Christ Church, 1870; Chaplain to Bath College, 1881; Head Master of Magdalen School, 1888; Mayor of Oxford, 1913-15; Hon. D.C.L.

Three-quarters length, standing to r., the head facing the spectator; grey hair, short beard, and moustache; white collar and cuffs; M.A. gown and hood over black clothes; his r. hand in his trouser pocket; his l. holds a book with red edges and his college cap; behind is a reddish curtain against which is a shield of the College arms; to r. is a view of the College School house; signed and dated below to r., M. F. SHEARD 1903. Canvas 56 x 43 in.

Presented to the Schoolroom by the painter. (*Schoolroom.*)

102

## SIR THOMAS HERBERT WARREN

(PLATE XXIX).

*Sir W. B. Richmond.*

B. 1853; Scholar of Balliol College, 1872; Fellow of Magdalen, 1877; Senior Tutor, 1883; President, 1885; D.C.L. 1907; Professor of Poetry, 1911; K.C.V.O. 1914.

Half length, seated almost in profile to l., the head turned towards the spectator; dark brown hair, beard, and moustache; white collar; M.A. hood and gown over black clothes; his l. hand rests on a book which lies on his knee. Canvas 35½ x 27 in.

Painted for the College in 1899. Reproduced in Dr. Macray's *Register*, vi, p. 189. (*The Lodgings.*)



## XI

### PORTRAITS IN BRASENOSE COLLEGE

#### I KING ALFRED

*Attributed to Edward Penny.*<sup>1</sup>

B. 849; d. 900.

Three-quarters length, seated facing the spectator, the head turned to r.; dark hair, moustache, and beard; red and ermine mantle over blue dress; his l. hand holds a partly unrolled scroll, his r. rests on his knee. Canvas 50 × 40 in.

Purchased in 1769 for £25, and given by James Smith Barry of Belmont, Cheshire. Gutch (*Wood's Colleges and Halls*, p. 369) says the scroll is inscribed ICHNOGRAPHIA AULAE REGIAE.

Restored by Robert Loder in 1820 at the cost of £2 12s. 6d.

(*Hall.*)

#### 2 MARGARET BEAUFORT, COUNTESS OF RICHMOND AND DERBY

B. 1443; mother of King Henry VII; benefactor to the Universities of Oxford and Cambridge; d. 1509.

Half length, kneeling to l. before a table or desk; white pointed coif, veil, and wimple; black dress; hands joined in prayer, rings on the first and fourth finger of her l. hand; an open book of devotions lies on the red covered desk; above to l. is a shield of arms with motto SOWENT ME SOUWIENT and the date A.D. 1509 OBIT 3 KAL JULII; dark background. Canvas 29½ × 24½ in.

Presented to the College by the Rev. George Hornby.

A version of the usual type of the portrait of the Lady Margaret of which there are many examples differing slightly in details.

The picture probably dates from the middle of the seventeenth century, if not later.

Reproduced in *Brasenose Monographs*, vii, Pl. XIV.

(*Common Room.*)

<sup>1</sup> By a tourist in Oxford in 1785, doubtless upon a statement then current, Bodl. MS. Top. Oxon. C. 33.

## 3

## WILLIAM SMYTHE

B. c. 1460 ; educated probably at Lincoln College ; Bishop of Coventry and Lichfield, 1493, of Lincoln, 1496 ; Chancellor of the University, 1495 ; Lord President of Wales, 1501 ; Chief Founder of Brasenose College, 1509 ; d. 1514.

Head, slightly to l. ; blue and gold jewelled mitre with ties ; white hair, clean-shaven face ; gold edged vestment over white alb closely fitting his neck. Painted glass 10 x 8 inches (the upper part of the mitre being outside the leaded oval frame).

Perhaps based upon the monumental brass in Lincoln Cathedral.

The following extracts from the College accounts<sup>1</sup> give the dates of Nos. 3, 4, 6.

1632.<sup>2</sup> Paid for ye Founders picture drawne at London, 52s. 8d.

Carriage of his picture in glasse, 2/

1635. *Item.* 'F. Sutton's picture in glasse' 11s.

1637. For mending and framing ye Founders pictures 12d.

1638. For mending of Founder Sutton's picture 12d.

Similar portraits on glass were being supplied at this time in many Colleges in Oxford. In the Hall at Magdalen, where the head of Queen Mary is dated 1633 : at Oriel, Queen's, and Wadham, there are portrait-heads of approximately the same size and kind and cost assigned to the decade, 1630-40.

The words 'in glass' in the Brasenose College accounts appear to admit of no other interpretation at a period when the glazing of pictures, as we understand the words, was unknown. The item dated 1637 might refer to portraits in oil if the payment

<sup>1</sup> They are quoted also by Dr. Butler (*Brasenose Monographs*, vii, pp. 5 and 9), but disconnected and incomplete. Their exact bearing upon the history of the portraits is not therefore made quite clear.

<sup>2</sup> Dr. Butler bases an argument in favour of an earlier date of these heads in glass (*Brasenose Monographs*, vii. 34) on the Heralds' visitation of the College in 1574 (Harleian Collection, *Visitation of Oxfordshire*, p. 93). He says it is 'absolutely certain' that the Fermor and Pigott escutcheons mentioned by the Heralds, as well as the arms of the two Founders, 'existed *in situ* in 1574 . . . it follows that the portrait heads of both Founders are anterior to 1574, and that it is in accordance with all the evidence to assign Smythe's portrait to about 1530, and that of Sutton to about 1540 or 1550'. It is, however, equally certain that the window which includes the arms mentioned in the Heralds' *Visitation* of 1574 and the portrait-heads, had undergone drastic alteration even in Wood's day. He records (Wood, MS. F. 2, pp. 320-1) 'in one of the windows' in the Hall, no less than eighteen coats. Six of these, the Mordaunt, Trapps, Frankland, Croston, Broke, and Bury arms, are in addition to those described by the Heralds. These must of course have been inserted between 1574 and Wood's time. Two coats, moreover, had disappeared ; when such extensive rearrangements took place, is it possible to estimate with precision what remained untouched ?

were larger. But the framing of large pictures in the seventeenth century was a costly matter, while work in lead was extremely cheap. It is impossible that one shilling could pay for the frames of the Founders' portraits on canvas now in the Hall. Reproduced in the *Brasenose Monographs*, vii, Pl. II.

(Hall window.)

## 4

## THE SAME

Three-quarters length, standing slightly to r., the head turned almost facing the spectator; jewelled mitre, white hair, clean-shaven-face; cloth of gold, embroidered cope lined with red over white rochet; morse; amice round neck, and black cassock visible at wrists; his r. hand holds a large book, his l. a pastoral staff turned outwards; shield of arms above to l.; ring on the thumb of his r. hand; dark background. Canvas  $38\frac{1}{4} \times 29\frac{3}{4}$  in.

Reproduced in the *Brasenose Monographs*, vii, Pl. I.

Engraved by J. Faber about 1714. The plate is dedicated to Dr. Shippen (1710-45) in whose house the portrait was no doubt first placed, and at that time hung. It was moved into the hall, and again engraved, in the Principalship of Dr. Yarborough, 1745-77. It was restored by one Robert Loder, a miniature painter, in 1800, and once more engraved by J. Fittler, A.R.A. (d. 1835).

While the payment of 52s. 8d. made in 1632 (see No. 3) appears to refer to this portrait, it is very difficult to recognize in the painting the style of the early seventeenth century. The canvas strongly suggests the type of picture produced in 1670-80 by Sonman and John Taylor, of which many examples of Founders' 'Portraits' are in the Bodleian Gallery. No record, however, has yet come to light of earlier Founders' portraits in Brasenose. Wood<sup>1</sup> mentions only portraits of Dean Nowell and Mrs. Frankland in his time hanging in the Library. Gutch (1786) describes the pictures of two Founders in the window and on canvas as we see them now. No. 4 was restored by Loder in 1800.

Oxford Exhibition of Historical Portraits, 1904, No. 15. (Hall.)

<sup>1</sup> Wood, although he often mentions portraits both in windows and on walls, i. e. in University College the picture of King Alfred in a chamber window, and Bishop Bancroft in the Master's dining-room, is so irregular in his practice that it is impossible to assume non-existence because he does not refer to a portrait.



## 5

## THE SAME

*Hugh Davis.*

Bust, much defaced by weather; apparently in a mitre.

Stone, on the parapet of the Hall facing north.

The work of Hugh Davis, 'Statuarist'<sup>1</sup> to whom a payment of £6 for this and the fellow head of Sutton was made in 1635. The heads were the gift of the Principal, Dr. Radcliffe.

Said in error to be reproduced in Spelman's *Life of Alfred*, 1678, Pl. I, where the small heads of Alfred and Scotus Erigena, which are to be seen over the entrance to the Hall, only are figured.<sup>2</sup> Mentioned by Gutch (*Wood's Colleges and Halls*, p. 371).

## 6

## SIR RICHARD SUTTON

Co-founder of Brasenose College, 1509; Knighted, 1523; d. 1524.

Head slightly to r.; dark wavy hair to neck, moustache and tuft on chin; small white turned-down collar; surcoat of arms.

Painted glass, oval, 10 × 7 $\frac{3}{4}$  in.

The extracts from the College accounts referring to a head of Sutton are puzzling (see No. 3). No. 6 is probably a late restoration of a broken original of 1635. The type delineated is of the late seventeenth, or even eighteenth century.

Reproduced in the *Brasenose Monographs*, vii, Pl. III.

(*Hall window.*)

## 7

## THE SAME

Half length, standing to r.; fair hair to neck, slight moustache and tuft on chin; small white turned-down collar; white surcoat of arms lined with red over plate armour; his r. hand rests on his hip, his l. on the hilt of his sword; to r. is seen a plumed helmet; dark background. Canvas 38 $\frac{1}{4}$  × 31 in.

Engraved by Faber about 1715 and by Cochrane c. 1750, in plate-armour without the surcoat; described by Gutch, 1786, and engraved by Fittler in 1817, as at present seen.

A portrait of Sutton, evidently produced at the same date as Smythe's, was moved about and hung with his. No evidence has yet been produced to explain the change of dress in the present canvas picture. Perhaps No. 7 is an eighteenth-century picture based upon the glass head.

Reproduced in the *Brasenose Monographs*, vii, Pl. IV.

Oxford Exhibition of Historical Portraits, 1904, No. 14. (*Hall.*)

<sup>1</sup> Hugh Davis was the architect of the Convocation House.

<sup>2</sup> Quoted by Mr. L. W. Allfrey in the *Brasenose Monographs*, iii, p. 12.

8

## THE SAME

*Hugh Davis.*

Bust, much defaced—and now more resembling the head of a queen than Sutton.

Stone in the parapet of the Hall, north side. See above No. 5.

9

## JOHN BARON MORDAUNT

B. 1508 ; K.B. 1533 ; Sheriff of Essex and Hertfordshire ; Privy Councillor to Queen Mary, 1553 ; succeeded as second baron, 1562 ; benefactor ; d. 1571.

Half length, three-quarters to r. ; black cap with ear-flaps ; brownish grey hair, moustache, and peaked beard ; small close-pleated ruff and wrist ruffles ; black gown lined and turned back with fur over dark dress ; his l. hand holds a small brown and gold bound book, the r. appears to touch a crucifix hanging on his breast ; a ring is seen on the first finger ; dark architectural background ; pillar to l., coat of arms above to r. with the motto *LUCEM TUAM DA NOBIS* ; inscribed *AN<sup>o</sup> D<sup>ni</sup> 1564 AETA SVAE 56*. Panel  $30\frac{1}{2} \times 23\frac{1}{2}$  in.

The original from which Gilbert Jackson made the copy in the Hall.

Engraved by J. Fittler and J. Skelton in 1816.

*(Principal's Lodgings.)*

10

## THE SAME

*Gilbert Jackson.*

A copy slightly larger than the original panel, on canvas  $34\frac{3}{4} \times 29$  in.

Painted for the College in 1638 when £3 5s. was paid for it to 'Jackson', no doubt Gilbert Jackson to whom must be attributed several portraits in the College, besides that of Robert Burton which bears his signature. The carriage cost 3s. 3d. and hanging it up 1s. 6d.

Oxford Exhibition of Historical Portraits, 1904, No. 49. *(Hall.)*

II (PLATE XXX). JOYCE FRANKLAND<sup>1</sup>

B. 1531 ; daughter of Robert and Joanna Trapps, benefactors to Caius College, Cambridge ; married first, Henry Saxey, secondly, William Frankland ; In memory of her son William Saxey (d. 1581, aged 23<sup>2</sup>) benefactress to the Colleges of Caius and

<sup>1</sup> See note on the three portraits on p. 248 below.

<sup>2</sup> Consult Dr. J. Venn's *Biographical History of Caius College*, iii. 229 n. See there also for the account given by Dean Nowell of the origin of the Benefactions.

Emmanuel in Cambridge, and of Lincoln and Brasenose in Oxford; d. 1587.

Half length, standing slightly to l.; black hood over white lace cap, reddish brown hair; circular pleated ruff and white black-edged undersleeves; black dress; a jewel hangs upon her breast by a small chain; she holds her 'Nuremberg egg' watch, the face-cover open, with both hands, the key hanging from a black ribbon slipped over the little finger of her l. hand; a seal ring is on her r. forefinger; shield of arms and the motto SUFFER AND SERVE<sup>1</sup> above to l.; inscribed above ANNO DNI 1586<sup>2</sup> AET. SUAE 55; to r. are ten lines of biographical Latin verse.<sup>3</sup> Panel 25 × 20½ in.

Mentioned by Wood as hanging in the new Library, as previously in the old. Engraved by J. Fittler.

Oxford Exhibition of Historical Portraits, 1904, No. 51.

(Common Room.)

## 12

## THE SAME

A smaller picture on panel (20½ × 15¼ in.) with the same details; but inscribed across the top JOCOSA FRANKLAND COLL: AEN: NAS: OXON: PATRON MUNIFICI. A.D. 1586 AE. 55; beneath is a laurel wreath; to l. the coat of arms and motto SUFFER AND SERVE; the biographical inscription is absent. (*Principal's Lodgings.*)

## 13

## THE SAME

Three-quarters length, showing a little more of the dress below the hands, but otherwise similar to the panel in the Common Room. The open watch is a deeper yellow colour, and the seal ring also; the inscriptions with the ten lines of verse are the same as there. This is a copy, perhaps made by Gilbert Jackson about the same time as his copy of the portrait of Lord Mordaunt, 1638, of the older picture in the Common Room. Canvas 32¾ × 29 in.

Oxford Exhibition of Historical Portraits, 1904, No. 50. *Brasenose Monographs*, vii, Pl. IX. (Hall.)

No one of these three portraits is original. Joyce Frankland bequeathed to Caius College, by will dated February 1586/7, the portraits of her parents, Robert and Joan Trapps and her own 'to be set up in the oratories or chapel',<sup>4</sup> she adds 'if I shall

<sup>1</sup> This was also the motto of her father, Robert Trapps, *ibid.* iii. 294.

<sup>2</sup> Old style; 1587 as we should reckon now.

<sup>3</sup> Printed in full in the *Brasenose Monographs*, vii. 15, and elsewhere.

<sup>4</sup> J. Venn, *Biographical History of Caius College*, iii, pp. 230 and 295, and *Cambridge Antiquarian Society*, 1904, p. 192, where the summary of Mrs. Frank-





JOYCE FRANKLAND

*Brasenose College No. 11*



have three forms or pictures of myself at my decease, one to go to Gonville and Caius College, one to Emmanuel, and one to Lincoln College, Oxford'. The portraits, all three on panel, left by will to Caius, are now in the Combination Room there, and are reproduced in Dr. Venn's book, vol. iv, Plates XII, XIII, and XIV. This Caius picture of Joyce appears to be the original of the Brasenose portraits. It measures  $24 \times 20\frac{1}{2}$  inches, and has the coat of arms and motto in the top left-hand corner, but the biographical verses together with the date and age are absent. These were added to the pictures copied from the Caius original after her death, and the verses were in all probability supplied by Dean Nowell whose influence had done so much to bring the Frankland Benefaction to Brasenose.<sup>1</sup>

Joyce's portrait at Caius appears to have been a good deal repainted. Her father's is dated 1554, and is a remarkable picture showing a vigour and originality of treatment far above the average sixteenth-century achievement. Mrs. Trapps' picture has been heavily retouched. Both are better works than the panel of Joyce. No portrait of this lady is preserved at Lincoln College, but Emmanuel College owns a version.

Of the three copies in Brasenose probably the larger panel now in the Common Room is the earliest. It is one of the only two portraits in the College mentioned by Wood, and hung in the old Library previous to its removal to the new.<sup>2</sup> The date on it indicates the date of her death not the year in which the picture was painted, but both this and the panel in the Lodgings were very likely made for the College before the death of Dean Nowell in 1602.

14

## ALEXANDER NOWELL

B. 1507 (?) Fellow of Brasenose College, 1526; Master at Westminster School, 1543; Dean of St. Paul's, 1560; Principal of Brasenose for three months only, 1595; D.D.; benefactor to Brasenose College, Emmanuel College, Cambridge, and several schools; d. 1602.

Three-quarters length, standing slightly to l.; black broad-brimmed

land's will recorded in the College archives is printed in full. The will in question appears to have been made the day she died, Feb. 20, 1587. It appears to have escaped the attention of Dr. Butler that Mrs. Frankland died in February, 1586/7, not 1586. See *Brasenose Monographs*, vi. 34, 35, x. 16, and elsewhere.

<sup>1</sup> Lines conceived in much the same spirit were placed on the monument erected on her tomb in St. Leonard's, Foster Lane, London, by Brasenose College.

<sup>2</sup> *Colleges and Halls*, p. 372.



hat over black cap; white hair, moustache, and small square beard; narrow white pleated ruff; black dress and gown lined with brown fur; both hands, his r. holding a fishing-hook in a paper, rest beside books, other fishing-hooks, &c., upon a table before him; brown background; at the top of the picture is represented a fishing-rod resting upon pegs against the wall; to r., shield of arms; inscribed above to l., ALEXANDER NOWELLUS SACRAE THEOL: PROFESSOR S<sup>TI</sup> PAULI DECAN<sup>9</sup> OBIT 13<sup>o</sup> FEB: ANN<sup>o</sup>: DOMI 1601 RR ELIZAB: 44<sup>TO</sup> ANN<sup>o</sup> DECANAT<sup>9</sup> 42 ET AETATIS SUAE 95 CUM NEQ. OCULI CALIGARENT NEQ. AURES OBUSIORES NEQ. MEMORIA INFIRMIOR NEQ. ANIMI ULLAE FACULTATES VIETAE (*sic*) ESSENT.<sup>1</sup> Panel  $34\frac{3}{4} \times 27\frac{1}{4}$  in.

Engraved by Clamp for Harding, 1796.

This portrait, described as a 'table', with the panel of Mrs. Frankland, are the only portraits in the College mentioned by Wood. They were both in his time hanging in the Library. Beneath this one were the words PISCATOR HOMINUM.

Restored by Robert Loder in 1820 at the cost of £1 11s. 6d.

A copy at Westminster was made by leave of the College granted to Dr. Page, Headmaster, in 1815.

Another early version on canvas belonging to the College was given in 1817 to the Bodleian Gallery in exchange for one of two portraits in the possession of the University of Lord Chancellor Ellesmere.

Oxford Exhibition of Historical Portraits, 1904, No. 71\*.

(Hall.)

## 15 SIR THOMAS EGERTON, VISCOUNT BRACKLEY

B. 1540(?); Barrister of Lincoln's Inn, 1572; Attorney-General, 1592; Knighted, 1593; Master of the Rolls, 1594; Lord-Keeper, 1596 and 1603; Lord Chancellor, and created Baron Ellesmere, 1603; Chancellor of the University, 1610; created Viscount Brackley, 1616; d. 1617.

Three-quarters length, seated slightly to l.; black broad-brimmed hat; white lace-edged ruff over collar; turned back lace cuffs; scarlet and minever robes over black dress; his r. hand holds a

<sup>1</sup> The *Compleat Angler* has: 'And this good man was well content, if not desirous, that posterity should know he was an Angler: as may appear by his picture, now to be seen and carefully kept, in Brasenose College, to which he was a liberal benefactor. In which picture he is drawn leaning on a desk with his Bible before him and on one hand of him his lines, hooks, and other tackling, lying in a round; and on the other hand are his Angle-rods of several sorts, and by them is written "that he died 13 Feb. 1601" . . .' (*Brasenose College Quarter-century Monographs*, vii).

folded paper, his l. resting on the arm of his chair, holds the tassels of the purse which lies on a table at his side; dark background; on the table-cover is a commemorative inscription with the name of the donor, the Hon'ble Francis H. Egerton. Canvas  $50 \times 39\frac{1}{2}$  in.

A similar portrait, in the possession of the Marquess of Stafford, was engraved by R. Cooper in 1816, and by Fittler, 1817.

Received from the Curators of the Bodleian in 1817 in exchange for a portrait of Dean Nowell, without the fishing-tackle, which was presented to the Bodleian by the College.

Oxford Exhibition of Historical Portraits, 1904, No. 114.

(Hall.)

16

## ROBERT BURTON

*Gilbert Jackson.*

B. 1577; educated at Brasenose College; Student of Christ Church, 1599; B.D. 1614; Vicar of St. Thomas's, Oxford, 1616 and of Segrave, Leicestershire, 1630; published the *Anatomy of Melancholy*, 1621; d. 1640.

Half length, three-quarters to r.; brown moustache and square beard; black cap lined with white; narrow pleated ruff; black dress; both hands rest beside an open book on a cushion before him; dark background; inscribed AETATIS SUAE 62, 1635. Signed below the date, GIL. JACK.

National Portraits Exhibition, 1866, No. 530. Oxford Exhibition of Historical Portraits, 1905, No. 26\*.

Reproduced also in the *Burlington Magazine*, xx, p. 38<sup>1</sup> and in Historical Portraits, ii.

(Hall.)

17

## SAMUEL RADCLIFFE

*Gilbert Jackson.*

B. 1580; educated at Brasenose College, 1597; M.A. 1604; D.D. 1615; Principal, 1614-47; gave land to the value of £1850 to build the Chapel, and endowed two scholarships; benefactor also to Steeple Aston; d. 1648.

Half length, slightly to r.; brown hair, moustache and peaked beard; square collar; black and scarlet D.D. habit; his l. hand holds a closed book, his r. rests upon a cushion before him; dark background; shield of arms above to l. Canvas  $29 \times 25$  in.

According to Samuel Radcliffe's will, he bequeathed this portrait 'That with an habit, hood, cushion, Bible, without a cappe to

<sup>1</sup> For some information on this painter see this article and the Introduction.

ye Principall his Lodging'. Three other 'pictures of himself' are enumerated, but they all are described as in scarlet. One 'in scarlet with an hood' was left to 'the LibRARY'. This portrait may for some reason have been exchanged for No. 18, on panel, now in the Hall. Both may be ascribed with practical certainty to Gilbert Jackson.<sup>1</sup>

Engraved by J. Fittler and J. Skelton.

Oxford Exhibition of Historical Portraits, 1903, No. 45\*.

(*Bursary.*)

18

### THE SAME

*Ascribed to Gilbert Jackson.*

Bust, three-quarters to r.; fair moustache and peaked beard; black broad-brimmed hat; falling ruff; black dress; dark background; shield of arms to l.; dated 1623. Panel 28 x 23 in.

Oxford Exhibition of Historical Portraits, 1905, No. 44. (*Hall.*)

19

### THOMAS YATE

B. c. 1604; entered Brasenose College, 1619; Fellow, 1623; M.A. 1625; Principal of Brasenose College, 1648; removed and restored, 1660; benefactor; d. 1681.

Half length, three-quarters to r., the head turned towards the spectator; fair hair falling to neck, moustache and tuft on chin; square bands; scarlet and black D.D. gown; his r. hand, holding a handkerchief, rests on two closed books on a table before him; dark background. Canvas 31 x 26 in.

Engraved by J. Fittler.

Oxford Exhibition of Historical Portraits, 1905, No. 139. (*Hall.*)

20

### SARAH ALSTON, DUCHESS OF SOMERSET

*Copy by Thomas Gibson.*

B. c. 1642; younger daughter of Sir Edward Alston, President of the Royal College of Physicians; married first George Grimston, son of Sir Harbottle Grimston (d. 1655), secondly John Seymour, fourth Duke of Somerset (d. 1675), and thirdly in 1682,<sup>2</sup> Henry

<sup>1</sup> The two other portraits mentioned in Dr. Radcliffe's will are described: one in scarlet colour with hood, cap, and habit, was bequeathed to the school at Steeple Aston, the other, also in scarlet, to the 'Chamber at Tadmorden'.

<sup>2</sup> The age of the lady is given in the licence of the Vicar-General as about forty. See in the *Complete Peerage*.



second Lord Coleraine ; benefactress to Brasenose College in 1679, and again by will in 1686 ; d. 1692.

Three-quarters length, seated slightly to r., the head almost facing the spectator ; brown hair in curls ; pearl necklace and ear-rings ; blue cloak lined with ermine over low-necked brown dress trimmed with lace, with full white sleeves ; her r. hand holds a fold of her mantle, her l. a coronet which rests upon a table to r. ; warm grey background. Canvas  $49 \times 39\frac{1}{2}$  in.

Engraved by G. Vertue in 1736 as a picture by 'T. M. Q.'<sup>1</sup>

A similar portrait hangs in the hall of St. John's College, Cambridge.

Among the College papers are two that concern this picture : 'April the 2<sup>d</sup> 1728, Recd then of the Reverend Doctor Shippen for a Half Length copy of the Dutchis of Somersett the sum of twelve pounds twelve shillings in full of all demands, Rec<sup>d</sup> by me Thos. Gibson.'

'For a rich carved and gilt frame with a coat of arms and shield £8 8s. ; case and nails 10s., portage 1s., July 23, 1728. R. L. West.' In the eighteenth century, College custom demanded that every Somerset scholar should purchase a print of the Duchess' portrait.

The portrait, it has been suggested may be by Jan Maurits Quinckhardt, whose initials, so nearly correct, appear on Vertue's print. This painter, however, was not born till 1688. The Dutch biographical dictionary by van der Aa says that he was the son and grandson of skilful portrait painters of Cleve. Is it not possible that Jan Maurits Quinckhardt's father might have owned the initials on Vertue's print ?

Oxford Exhibition of Historical Portraits, 1905, No. 177. (*Hall.*)

## 21

## ROBERT SHIPPEN

B. 1675 ; entered Merton College, 1693 ; Fellow of Brasenose, 1699 ; Professor of music at Gresham College, 1706 ; F.R.S., Principal of Brasenose, and D.D. 1710 ; d. 1745.

Bust, facing the spectator ; the head turned to l. ; large folded and crumpled night-cap, clean-shaven face ; bands ; loose drapery over coat. Stone monument with a long inscription,<sup>2</sup> in which it is recorded that the memorial was erected by the nephew of the subject, William Leyborne.

<sup>1</sup> A copper plate is preserved in Cambridge. *vide Brit. Mus. Catalogue of Engraved British Portraits.*

<sup>2</sup> Printed in full in Wood's *Colleges and Halls*, p. 375.

Engraved by J. Fittler.

Described as 'a fine busto by Taylor' by a tourist in Oxford in 1785,<sup>1</sup> presumably on the authority of some label or tradition then existing. (*Ante-chapel.*)

22

## FRANCIS YARBOROUGH

*Tilly Kettle.*

B. 1696 (?); educated at University College; B.A. 1716; Fellow of Brasenose, 1719; Rector of Aynho, 1739; Principal of Brasenose College, 1745; D.D. 1746; d. 1770.

Three-quarters length, seated slightly to l., the head turned three-quarters to r.; white bushy wig, clean-shaven face; white bands and cuffs; black and scarlet D.D. gown over black cassock; his l. hand rests on the arm of his chair, his r. beside some books on a table to l.; warm grey background; signed and dated T. KETTLE PINX. 1763. Canvas 49 × 38½ in.

Bequeathed to the College by Sir Richard Kaye, Bart., Dean of Lincoln, D.C.L., F.R.S., a member of the College, d. 1809.

Engraved by J. Fittler, 1819.

Sir R. Kaye in bequeathing this portrait to the College directed that a copy then hanging in the Hall should be passed on to the University. The original portrait, however, was delivered to the Bodleian Library, and only in 1818 was it moved to the College and the copy transferred in its place.

Restored by Robert Loder in 1820 at the cost of £2 12s. 6d.

Oxford Exhibition of Historical Portraits, 1906, No. 71. (*Hall.*)

23

## ? ROBERT MARKHAM

B. 1753; Fellow of Brasenose, 1754; D.D. 1768; d. 1786.

A portrait professing to be a portrait of Dr. Markham was purchased about 1900. It is now withdrawn from view (see *Brasenose Monographs*, vii, p. 25).

24

## WILLIAM CLEAVER

*John Hoppner.*

B. 1742; educated at Magdalen College; B.A. 1761; Fellow of Brasenose College, 1764; Principal, 1785-1809; Bishop of Chester, 1787, of Bangor, 1800, and of St. Asaph, 1806; d. 1815.

Three-quarters length, seated three-quarters to l.; white bushy

<sup>1</sup> Bodleian MS. Top. Oxon. C. 33.

wig, clean-shaven face; bands; white rochet, black chimere; both hands, his l. holding his square cap, rest in his lap; architectural and curtain background, distant view of the eastern front of Brasenose College through opening to l. Canvas  $55\frac{1}{2} \times 45\frac{3}{4}$  in.

Engraved by James Ward, between 1800 and 1806.

Oxford Exhibition of Historical Portraits, 1906, No. 179. (*Hall.*)

25

## THE SAME

Copy on a small scale. Canvas  $18\frac{1}{2} \times 14\frac{3}{4}$  in.

(*Bursary.*)

26

## FRODSHAM HODSON

*Thomas Phillips.*

B. 1771; entered the College, 1787; Fellow, 1794; D.D. and Principal, 1809; Regius Professor of Divinity, 1820; d. 1822.

Three-quarters length, seated slightly to r., the head turned slightly to l.; thin grey hair, slight whiskers; white neckcloth and bands; black and scarlet D.D. gown and scarf over cassock and sash; both arms rest on arms of his chair, his college cap in his r. hand, spectacles in his l.; a folio Bible open at the book of Genesis stands on a desk on a blue-covered table to r.; crimson curtain background; two rows of books behind to r. Canvas  $56 \times 43\frac{1}{2}$  in.

Engraved by J. Fittler.

Painted for the College and exhibited at the Royal Academy, 1822, as 'the late Professor of Divinity and Principal'.

(*Hall.*)

27

WILLIAM WYNDHAM GRENVILLE  
LORD GRENVILLE

*Joseph Nollekens.*

B. 1759; Prime Minister, 1806; Chancellor of the University, 1809; d. 1834.

Bust, facing the spectator, the head turned to l.; short hair, clean-shaven face, eyes incised; drapery over bare neck. Marble, signed at the back NOLLEKENS F. 1810.

Exhibited at the Royal Academy in 1810.

Engraved by James Fittler, in 1823. 'Secundum effigiem marmoream ab ipsa collegio Ænei Nasi Dono Datam.'

(*Library.*)



28

## JOHN KAYE

*John Termouth.*

B. 1783 ; Scholar of Christ's College, Cambridge, 1800 ; Fellow, 1804 ; Master, 1814 ; D.D. 1815 ; Regius Professor of Divinity, 1816 ; Bishop of Bristol, 1820, of Lincoln, 1827 ; Visitor of Balliol College ; d. 1853.

Bust, facing the spectator, the head turned to l. ; short hair, clean-shaven face ; drapery like a scarf over bare neck. Marble, signed at the back TERMOUTH SC. 1834.

Exhibited at the Royal Academy in 1834.

*(Library.)*

29

## JAMES SMITH

*Richard Westmacott.*

B. c. 1789 ; entered Brasenose, 1809 ; Fellow, 1816 ; Tutor and Vice-Principal, 1832 ; d. 1838.

Two small whole length figures in relief : one, representing an undergraduate, seated in profile to l. ; short hair, clean-shaven face ; commoner's gown over loose coat ; pantaloons and shoes ; hands clasped on his knee ; college cap at his feet. Behind him, standing in profile to l. is the figure of James Smith ; he has short hair, clean-shaven face, and wears an M.A. gown over a cassock ; his r. hand is raised to his chin, his l., holding a book, hangs down by his side. Marble memorial tablet, signed on a ledge to r., R. WESTMACOTT J<sup>N</sup>. A.R.A. LONDON.

Erected by Bachelors and undergraduates of the College<sup>1</sup> by subscriptions amounting to £100 in 1839.

*(Ante-chapel, east wall.)*

30

## JOHN LATHAM

*John Jackson.*

B. 1761 ; entered Brasenose College, 1778 ; B.A. 1782 ; M.D. 1788 ; physician to the Radcliffe Infirmary, 1787, to St. Bartholomew's Hospital, 1793-1802 ; d. 1843.

Half length, seated three-quarters to l. ; white hair, clean-shaven face ; white neckcloth ; black and gold robes over black coat ; both hands, his l. holding a scroll, rest beside a volume on a velvet cushion lying on a table before him ; upon the table are also the mace and caduceus of the Royal College of Physicians, an inkstand and writing materials ; architectural and curtain background ; distant view of the dome of the old College of Physicians through opening to l. Canvas 49 x 39 in.

<sup>1</sup> The inscription is printed in full in the *Brasenose Register*, ii. 179.

Exhibited at the Royal Academy, 1816.

A similar picture is in the possession of the descendants of the subject.

Engraved, with slight variations, by R. W. Sivier, 1816.

Oxford Exhibition of Historical Portraits, 1906, No. 201.

(*Hall.*)

### 31 FREDERICK WILLIAM ROBERTSON

*W. Pepper, jun.*

B. 1816; educated at Brasenose College; Incumbent of Trinity Chapel, Brighton; d. 1853.

Bust, the head very slightly to l.; thick hair and whiskers; loose drapery, bare neck. Plaster cast of the original signed marble—a posthumous portrait—now in the Bodleian Gallery,<sup>1</sup> No. 299.

(*Library.*)

### 32 RICHARD HARINGTON

B. 1800; entered Christ Church, 1818; Fellow of Brasenose College, 1822; Principal and D.D. 1842; d. 1853.

Bust, slightly to r.; dark hair and whiskers; stock, neckcloth, and bands; gown over black dress. Canvas  $28\frac{1}{2} \times 23\frac{1}{2}$  in.

Said to have been painted after the death of the subject, either from a photograph or from a sketch made of the dead face.

An engraving, however, very similar to this portrait is preserved in the Wellesley section of the Hope Collection. It shows the head turned somewhat to the l., the hair is more distinctly parted on his l. side, and his white shirt front is displayed beneath the bands, otherwise in expression, age, and general appearance, the two presentments are strikingly alike. It is possible that No. 32 may be the work of George Richmond, and the engraving by Francis Holl, Senior. The portrait was purchased in 1894.

(*Principal's Lodgings.*)

### 33 ASHHURST TURNER GILBERT

*Thomas Phillips.*

B. 1786; entered Brasenose College, 1805; Fellow, 1809; Principal and D.D., 1822; Bishop of Chichester, 1842; d. 1870.

Three-quarters length, standing to l., the head turned towards the spectator; head bald, crisp white hair, clean-shaven face; white

<sup>1</sup> The models of the face and hands now in the Bodleian Gallery were first offered by the subject's daughter, Lady Shuckburgh, to the College.

neckcloth, bands, and cuffs; D.D. black gown and scarf, and red hood over his red congregation habit; his hands clasped, hold college cap; dark red curtain background. Canvas  $56 \times 43\frac{1}{2}$  in.

Exhibited at the Royal Academy in 1835.

Engraved by Samuel Cousins, 1836.

(Hall.)

34

## EDWARD HARTOPP CRADOCK

*Frank Holl.*

B. 1810; entered Balliol College, 1827; Fellow of Brasenose, 1833; Principal, 1853; D.D. 1854; d. 1886.

Three-quarters length, seated to r. in an arm-chair, the head almost in profile; thin grey hair, grey moustache, and beard; white tie; black and scarlet D.D. gown and scarf over cassock; both arms rest on the arms of his chair; the r. hand holds his college cap, the l. a handkerchief; plain brown background; signed FRANK HOLL. Canvas  $50 \times 40$  in.

Painted in 1880, and purchased by subscription by members of the College. It was engraved by R. Jasey, and exhibited at the Royal Academy in 1881 as a presentation portrait.

Winter Exhibition of the Royal Academy, 1889, No. 188.

(Hall.)

35

## WALTER HORATIO PATER

*A. A. McEvoy.*

B. 1840; entered Queen's College, 1858; Fellow of Brasenose, 1864; man of letters and critic; d. 1894.

Three-quarters length, seated to r.; head rather bald; dark-brown hair, and dark moustache; white collar, brownish tie; dark clothes; both hands hold a MS. on his lap; a round table with books and papers to l.; signed to r. MCEVOY. Canvas  $18 \times 13\frac{3}{4}$  in.

A posthumous portrait based on photographs and sketches, painted for the College in 1906.

(Common Room.)

36

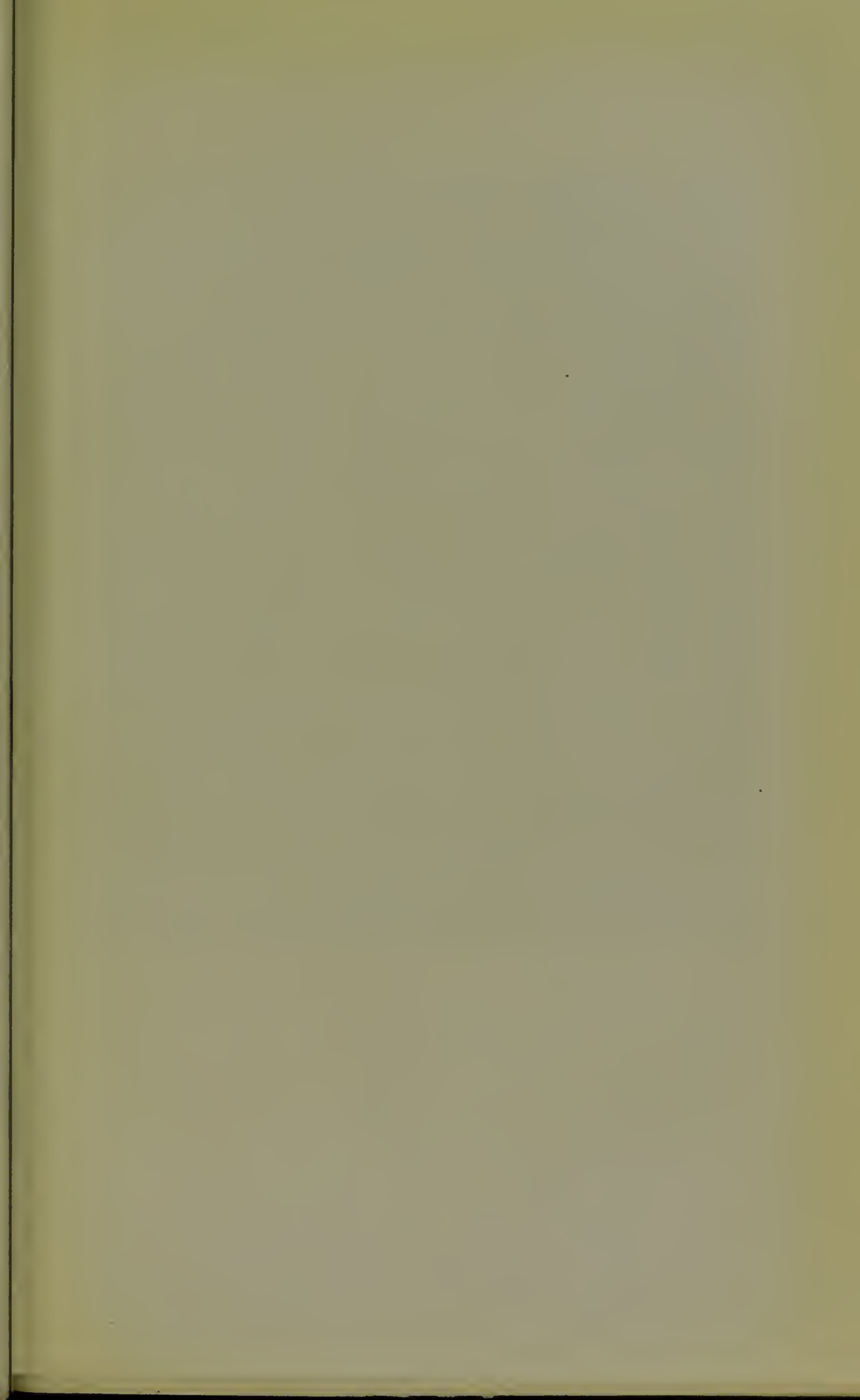
## ALBERT WATSON

*A. A. McEvoy.*

B. 1828; entered Wadham College, 1847; Fellow of Brasenose, 1852; Principal, 1886-90; benefactor; d. 1904.

Three-quarters length, seated to r.; slightly bald, grey hair, and whiskers; white collar, tie, and cuffs; M.A. gown over black clothes; gold watch-chain; his r. hand holds a book which







CHARLES BULLER HEBERDEN by SIR WILLIAM ORPEN

*Brasenose College No. 38*

rests on his lap; a table with a book and papers to r.; signed  
A. A. MC EVOY. Canvas  $18 \times 13\frac{3}{4}$  in.  
Painted for the College in 1905 from photographs.  
(*Common Room.*)

37

## JOHN WORDSWORTH

*Copy after Sir George Reid.*

B. 1843; Scholar of New College, 1861; Fellow of Brasenose, 1867; Fellow of Oriel and Professor of Interpretation of the Holy Scripture, 1883; Bishop of Salisbury and D.D., 1885; d. 1911.

Half length, facing the spectator; white hair, thick and curly over the ears, clean-shaven face; black chimere over rochet; band of D.D. hood seen at neck; order of St. John of Jerusalem on his breast; a red ribbon crosses his rochet; his l. hand holds an open letter inscribed BISHOP WORDSWORTH; a large ring on his finger. Canvas  $25 \times 20$  in.

A reduced copy of the upper part of a portrait at Salisbury, subscribed for in the Diocese and painted by Sir George Reid in 1905. This copy was made by E. S. Carlos in 1906. The original was exhibited at the Royal Academy in 1906.

(*Bursary.*)

38

## CHARLES BULLER HEBERDEN

(PLATE XXXI).

*Sir William Orpen.*

B. 1849; Exhibitioner of Balliol College, 1868; Fellow of Brasenose, 1872; Principal, 1889-1920; Hon. D.C.L.; benefactor to the College; d. 1921.

Three-quarters length, seated in profile to r., the head slightly bent forward; grey hair and whiskers, head slightly bald; white collar and cuffs; M.A. gown over dark clothes; his l. hand holds a book, the r. a pencil which rests on the open page; other books on table to r.; grey curtain background; signed below to l. ORPEN 1909. Canvas  $37 \times 33$  in. (*Hall.*)

39

## DOUGLAS, EARL HAIG OF BEMERSIDE

*Sir William Orpen.*

B. 1861; educated at Brasenose College; entered the 7th Hussars, 1885; Commander-in-Chief of the British Expeditionary Force in France, 1915; Field-Marshal, K.T., G.C.B., Grand Cordon of the Legion of Honour; Hon. Fellow of the College; D.C.L. 1919; O.M.



Half length, seated slightly to l. ; short grey hair silvered over the ears, and moustache ; white collar just showing above dark uniform with double row of large silver buttons down the front ; silver and scarlet belt ; grey cloak lined with red over shoulders ; many orders in a line on the left breast with star below them ; both hands before him holding field-marshal's baton ; plain dark background. Canvas c. 40 x 33 in.

Painted for a body of subscribers and presented to the College in 1921.

Exhibited at the Royal Academy, 1921.

(*Hall.*)

## XII

### PORTRAITS IN CORPUS CHRISTI COLLEGE

1

#### HUGH OLDHAM

Educated at Queens' College, Cambridge; Bishop of Exeter; the friend of the Founder, and a benefactor to the College; d. 1519.

Three-quarters length, standing three-quarters to r.; black cap with ear-flaps, grey hair, clean-shaven face; tippet of fur over surplice (much darkened by time); white shirt at neck, and black cassock visible; his r. hand holds the head of a black staff in front of him, his l. with a ring on the fourth finger, rests on a book lying on a dark cushion with yellow edge and tassels on a green covered table to r.; dark-green curtain behind to r., shield of arms to l.; dark background. Panel 44 x 35 in.

Engraved by W. Holl, 1835.

Exhibition of National Portraits, 1866, No. 40.

Tudor Exhibition, 1890, No. 144.

(Hall.)

2

#### RICHARD FOXE

*Joannes Corvus.*

B. c. 1448; Lord Privy Seal; Bishop of Exeter, 1487, of Bath and Wells, 1492, of Durham, 1494, and of Winchester, 1501; Founder of Corpus Christi College, 1515; d. 1528.

Half length, standing very slightly to r. behind a parapet; black cap with ear-flaps, clean-shaven lined face; the eyes blind and almost closed; white surplice with an embroidered neck-band over a black cassock; black tippet edged with brown fur; both hands grasp a gold and ivory headed staff held in front of him; a gold knob below the hands shows chasing in a pattern of basket work; rings on the first and fourth fingers of his r. hand;

plain dark blue background; the greyish parapet, which is  $5\frac{1}{2}$  inches high and the whole width of the panel, is inscribed:

CLARUS WYNTONIAE PRAESUL COGNOMINE<sup>1</sup> FOXUS,

QUI PIUS HOC OLIM NOBILE STRUXIT OPUS

TALIS ERAT FORMA TALIS DUM VIXIT AMICTU

QUALEM SPECTANTI PICTA TABELLA REFERT.

Panel  $30 \times 19$  in.

Exhibition of National Portraits, 1866, No. 46.

Engraved by George Vertue in 1723, with the words recorded to have been on the original wooden frame once preserved in the College, JOANNES CORVUS FLANDRUS FACIEBAT. This frame was seen by Vertue.<sup>2</sup> It was 'of the same age with the picture, and coloured in imitation of red marble with veins of green'. It was, no doubt, replaced by the present frame in 1820, when Mr. Wyatt, the Oxford picture dealer, was paid for a richly carved frame with mitre and shields of arms 'for the original portrait of Bishop Fox'.<sup>3</sup>

Vertue adds in one of his note-books (Add. MS. 23069, f. 21), 'the ground blue, but first green . . . it formerly had wrought hinges the marks of which still remain on the side whereby it was shut with folding doors. This picture I had sent to me from the College, and the only original of all the pictures of the Bishop.'

The tippet now shows signs of repainting.

A similar portrait of Bishop Foxe in the possession of Mr. H. Dent Brocklehurst, at Sudeley Castle, is dated 1522. Its relation to the portrait by Corvus is important. This picture is on panel and measures about  $16\frac{3}{4} \times 11\frac{1}{2}$  inches. The background is a pale apple green. The figure, a small half length, facing the spectator, wears a surplice, but the black stole encircles his neck more closely, and is somewhat narrower than in the portraits at Corpus. The eyes are almost closed. Both hands grasp the same ivory and gold stick with the knob of gold basket work, and the same rings, apparently, are worn on the first and fourth fingers of the right hand, but no pelican is visible on the gem. The panel is inscribed across the top RICHARDUS FOXUS ESPISC: [*sic*] WINTON., and on each side of the head is the date: to the l. (of the spectator) AN. MD., to the r. XXII, in rather large gold figures.

<sup>1</sup> Only the original by Corvus has the termination of this word contracted.

<sup>2</sup> Walpole, *Anecdotes*, i. 60.

<sup>3</sup> Quoted by Sir George Scharf, *Archaeologia*, 1863, xxxix, p. 48. He notes that the panel is of thick oak. Sir George failed to discover any trace of the old frame.



It seems unlikely that this can be an independent earlier portrait, or that so great an artist as Corvus shows himself to be in the picture in Corpus Hall should accept a copy or model provided for him. Therefore the date 1522 appears to imply that Corvus painted Foxe either in that year or before it. The Bishop is supposed to have been blind for ten years before his death in 1528. The original may well have been painted in 1518 when the building in the new College was approaching completion. The artist of the picture at Sudeley Castle, it must be presumed, made a copy four years later, which he dated. (*Hall.*)

## 3

## THE SAME

Very similar to the last, but the sleeves of the surplice are here attached with a faint line of embroidery, and there are four shields of arms in the four corners of the panel on the dark background. In addition to the lines inscribed on the ledge before the figure in the portrait in the Hall, there are here the following words: HANC REPURGATAM TABELLAM RESTITUIT JOHES HOOKER GENEROSUS EXONIENSIS 1579. Panel  $29\frac{3}{4} \times 22\frac{1}{2}$  in.

This is the portrait which hung in the College Hall when Wood described it in 1674,<sup>1</sup> and Gutch, a little over a hundred years later, allowed the statement to stand. John Hooker, 1526?—1601, antiquary and chamberlain of Exeter, a continuator of Holinshed, may well have been the repository of some of the traditions concerning the earliest days of the College. The inscription implies that he returned this restored portrait to the College, as though it had previously to 1579 once belonged there. Its place in the Hall suggests that it may be the earliest to belong to the Society. If so, the Corvus, which was seen by Vertue in the first quarter of the eighteenth century, may have been then a fresh acquisition. Or it may have remained, as was frequently the case with Founders' portraits, in the Library. No. 3 hung in the President's Gallery when Dr. Ingram wrote before 1837.

Oxford Exhibition of Historical Portraits, 1904, No. 12.

(*President's Lodgings.*)

## 4

## THE SAME

*Sampson Strong.*

Three-quarters length, standing almost facing the spectator; black cap with ear-flaps, grey hair, clean-shaven face; white

<sup>1</sup> *History and Antiquities*, first Latin ed.

surplice and black scarf over black cassock ; both hands rest on an ivory-headed stick held in front of him ; rings on the first and fourth fingers of the r. hand ; to r. a table covered with a red cloth on which lies a mitre, behind which is the crozier with infula leaning against the wall ; to l. a pillar on which are suspended four shields of arms ; the figure is set against a red gold fringed panel like the back of a canopied throne ; inscribed AN<sup>o</sup> 1604 S. F. Panel 43 × 36 in.

An elaborated and enlarged picture based on the portrait by Corvus ; possibly the letters S. F. stand for Sampson fecit.

Strong painted Founders' portraits for New College in 1596, and for All Souls in 1609. The background resembles that to be seen in the portrait in the Bodleian Gallery, which was probably copied from this picture by John Taylor. (Library.)

## 5

## THE SAME

Half length, very similar to the Corvus portrait in the Hall, but with the following slight variations : black cap less round in the crown, the eyes very pale in colour, are somewhat more open than in No. 2 ; the sleeves of the surplice are outlined at the shoulder with a distinct band of embroidery ; the ring on the fourth finger on the right hand has a clearly engraved pelican on the gem, and the gold knob of the staff below both hands, chased with a pattern of basket work, appears to be somewhat larger than in the original picture. The figure stands in a frame with an arched top, as at an open window, and the parapet which bears the inscription does not fill the whole of the lower space of the panel. In the corners are four shields of arms ; dark background. Panel 30½ × 23 in.

Engraved by J. Faber, 1713, the plate dedicated to Dr. Thomas Turner, President, 1688–1714.

This portrait is described by Sir George Scharf<sup>1</sup> as having 'superior artistic qualities'. It is painted on a very thin panel, and 'has been extensively repainted'. The frame is modern.

Oxford Exhibition of Historical Portraits, 1904, No. 11. Tudor Exhibition, 1890, No. 118. (Common Room.)

<sup>1</sup> *Archaeologia* (1863), xxxix, p. 48. It has been assumed that this portrait was painted before the Bishop became blind, but the fact that the pale eyes are slightly more open does not seem enough evidence of this. It is more probable that it is another version of the Corvus original.

6

## THE SAME

Bust, in appearance older than the portraits 2-5; black cap; black cassock, white surplice without any shoulder seams; fur-edged black tippet; inscribed on a black space below the bust  
WINTONIAE PRAESUL FOXUS QUEM CERNIS IN UMBRA OXONIAE CHRISTI  
CONSTRUXIT CORPORIS AEDES. Dark green background. Panel  
 $17\frac{1}{4} \times 14$  in.

This appears to be an independent presentment of the Founder, though showing the influence of the Corvus portrait. It is perhaps the latest in date of all the portraits. (*Common Room.*)

7

## THE SAME

Apparently a copy of No. 6, but without inscription. Panel  
 $18\frac{3}{4} \times 15\frac{3}{8}$  in.

This portrait or No. 6 was not seen by Sir George Scharf, who in 1863 examined and describes five portraits of the Founder (*Archaeologia*, xxxix, pp. 47-9). Dr. Fowler (*Pelican Record*, ii, p. 111) thinks the Bishop here is represented as still possessing his sight. (*Lecture Room, 1.*)

8

## THE SAME

Bronze commemoration medal,  $2\frac{3}{4}$  inches in diameter. Obverse, bust of Foxe. Reverse, commemorative inscription, June 18, 1817. (*Common Room.*)

Portraits of Bishop Foxe of a type generally similar to the Corvus panel are at Magdalen College and Winchester College Hall.

Another very different portrait painted while he was Lord Privy Seal is at Lambeth Palace.

As access to the College accounts was not permitted, it has been impossible here to add to the few scanty facts known about these portraits of the Founder. Dr. Fowler, the late President, notices 'two, perhaps three, types'. But the superior merit of the portrait by Corvus is so obvious as to obscure to a large extent the differences in characterization. Nos. 5 and 6 have, however, distinct interest, and the latter appears to be the last perhaps painted from life. It is curious that the original Corvus, and the portrait of Richard Pate, are inscribed with words expressing the same thing: 'as you see him here such he was', a testimony to the life likeness of the portrait.



## 9

## NICHOLAS KRATZER

*Copy from Holbein.*

B. 1487 in Munich; Foundation member of the College, 1517; incorporated B.A. from Cologne, 1523; Lecturer in Mathematics; Astronomer to Henry VIII; made a dial for the College garden which has now disappeared<sup>1</sup>; d. c. 1550.

Half length, seated to r. behind a table; black cap, short dark-brown hair covering his ears and cut across his forehead, clean-shaven face; dark-brown gown over black dress with sleeves open at the neck and showing white shirt and scarlet under-tunic; both hands before him, the r. holding a pair of compasses, the l. a solid white object on which circles are drawn; instruments lie on the table with a paper inscribed IMAGO AD VIVAM EFFIGIEM EXPRESSA NICOLAI KRATZERI MONACENSIS Q. BAUARQ. ERAT QUADRAGESIMUM . . . ANNŪ TĒRE ILLO ĀPLEBAT<sup>2</sup> 1528. Pale background against which hang various mathematical instruments; to l. a sundial. Canvas  $30\frac{1}{2} \times 24$  in.

A copy of Holbein's portrait painted in 1528 now in the Louvre, presented to the College by Dr. Thomas Fowler, President.

(*Lecture Room, 1.*)

## 10

## STEPHEN GARDINER

B. c. 1483; educated at Trinity Hall, Cambridge; Master, 1535; Bishop of Winchester, 1531; Chancellor of the University of Cambridge; Visitor of the College; d. 1555.

Bust, three-quarters to l.; black cap; white rochet and black chimere lined with red, brown fur scarf; dark-brown background. Panel  $13\frac{1}{4} \times 11\frac{3}{4}$  in.

Oxford Exhibition of Historical Portraits, 1904, No. 13, as 'a young bishop or Hugh Oldham', but now identified by comparison with other portraits of Bishop Gardiner. The likeness to the portrait at Trinity Hall, Cambridge, is remarkable. Another similar head is in the Bodleian Gallery, and one identical with No. 10 is engraved in Harding's *Biographical Mirrour*, 1795, from a portrait then in private hands. It is doubtful whether the portrait was identified when it came to the College.

(*President's Lodgings.*)

<sup>1</sup> Fowler, *Hist. of Corpus Christi College*, p. 183.

<sup>2</sup> The inscription has been completed exactly from a catalogue of the Louvre collection.

## II

## REGINALD POOLE

B. 1500 ; educated at Magdalen College ; named Fellow of Corpus Christi College by the Founder, 1523 ; Cardinal, 1536 ; Archbishop of Canterbury, 1556 ; Chancellor of the University of Cambridge ; d. 1558.

Bust, three-quarters to l. ; scarlet biretta ; grey hair, moustache, and long beard ; red robes over white rochet ; dark-brown background. Panel  $9\frac{3}{4} \times 9$  in.

Inscribed on the back 'From the Collection at Clopton Hall, Warwickshire' ; purchased from the Rev. F. O. White by Dr. T. Fowler in 1884, and by him presented to the College.

Tudor Exhibition, 1890.

Oxford Exhibition of Historical Portraits, 1904, No. 34.

*(President's Lodgings.)*

## 12

## JOHN JEWELL

B. 1522 ; Scholar of Merton 1535, and of Corpus Christi College, 1539 ; Fellow ; Bishop of Salisbury, 1560 ; D.D. 1565 ; d. 1571.

Bust, slightly to r. ; black broad-brimmed hat over black cap ; brown hair, slight brown moustache and beard, the chin clean-shaven ; small frill round neck ; black gown over black buttoned dress and fur tippet ; dark background inscribed above IO IVELLUS SA<sup>rum</sup>. Panel  $9\frac{1}{2} \times 6\frac{1}{2}$  in.

On a label at the back, with a brief account of the bishop's career, are the words 'D.D. Johannes Buckland B.D. olim ccc Soc. 1811'.

This or a similar head was engraved by Vertue.

Oxford Exhibition of Historical Portraits, 1904, No. 42.

*(President's Lodgings.)*

## 13

## RICHARD PATE

B. 1516 ; Scholar of Corpus Christi College, 1532 ; Recorder of Gloucester ; founded Cheltenham Grammar School and Alms-houses, 1586 ; benefactor to the College ; d. 1588.

Half length, standing to l. ; black cap, dark-brown hair, short beard and moustache ; dress and gown lined with brown fur ; white shirt frills at throat and wrists ; gold chain round neck ; his r. hand holds a closed volume, his l., with two rings on the forefinger rests on a table covered with a green cloth ; dark background, inscribed above VESTIS ERAT TALIS, TALIS QUOQUE

FORMA PATAEI QUALES HEC PRESENS PICTA TABELLA REFERT and  
A<sup>o</sup> 1550 AETATIS SUAE 34<sup>1</sup>. Panel 34 × 23 in.

Dr. Ingram mentions this portrait as then, 1837, in the Presidents' gallery.

Tudor Exhibition, 1890, No. 227.

Oxford Exhibition of Historical Portraits, 1904, No. 53\*.

(Common Room.)

14

#### JOHN RAINOLDS

B. 1549; Scholar of the College, 1563; Fellow, 1566; D.D. 1585; Dean of Lincoln, 1593; President of Corpus Christi College, 1598; a benefactor to the library; d. 1607.

Half length, three-quarters to r.; black hair, narrow dark beard and moustache; white pleated ruff and cuffs; black and scarlet Doctor of Divinity's habit; he holds a clasped volume before him with both hands; dark-brown background; inscribed above to l., DOCTOR AN MELIOR. Panel 17 $\frac{1}{4}$  × 14 $\frac{1}{2}$  in.

Engraved by the engraver signing AB in Holland's *Heroologia* of 1620.

Oxford Exhibition of Historical Portraits, 1904, No. 92.

(President's Lodgings.)

15

#### THE SAME

Similar to the last on a smaller scale; dark-green background. Panel 12 $\frac{1}{4}$  × 10 $\frac{1}{4}$  in. On the back are the words 'This picture was purchased at Stockport (the late Mrs. Ardens) and originally came from Crew Hall, H. Rodd'. Probably the earlier of the two pictures.

Tudor Exhibition, 1890, No. 365.

Oxford Exhibition of Historical Portraits, 1904, No. 93.

(President's Lodgings.)

16

#### THE SAME

Half length, in a niche, facing the spectator; dark hair, moustache, and short square beard; close ruff; plain white cuffs; red and black D.D. gown; his l. hand holds an upright closed book which rests on a red tasselled cushion before him. Stone, coloured.

<sup>1</sup> A portrait monument marks his tomb in Gloucester Cathedral. There is a portrait, probably by the same painter, of Sir Thomas Smith (1513-77), some time Provost of Eton, at the Lodge, Eton College. It has a black frame with an inscription round it 'Cernitur effigies factis vera, at Penicillus corporis atque umbrae tantum simulachra reponit. Love and Feare', and the age, aetatis suae xxxiii. The pose and style are very similar to those displayed in the portrait of Pate.



The inscription below runs as follows: 'Virtuti sacrum Jo. Rainoldo S. Theol. D., eruditione, pietate, integritate incomparabili, hujus coll. Praes. qui obiit Maii 21<sup>o</sup> An<sup>o</sup> 1607 aetat. suae 58<sup>o</sup>. Jo. Spenser auditor successor, virtutum et sanctitatis admirator H. M. amoris ergo posuit'. (*Chapel, north wall.*)

17

## JOHN SPENSER

B. c. 1559; Scholar of the College, Fellow, 1579; D.D. 1602; President 1607; Chaplain to the King; Canon of St. Paul's, 1612; d. 1614.

Half length, facing the spectator; grey hair to ears, moustache, and square beard; close ruff; black and red D.D. gown; both hands rest on a cushion before him, the l. holding an open book. Stone, coloured.

Below is the inscription: 'Johannes Spenser Praeses hujus collegii S. Theologiae Doctor, sereniss. Jacobo Regi a sacris, verae pietatis, eruditionis, virtutis, exemplar, omnibus probis sui desiderium relinquens, praeivit 3<sup>o</sup> Aprilis an. Dom. 1614'. Upon the pillars of the monument are written Pietas, Charitas, Sanctitas, Humilitas, and Constantia, Sapientia, Patientia, Scientia. (*Chapel, south side.*)

18

## JOHN LAKE

B. 1624; educated at St. John's College, Cambridge; Bishop of Sodor and Man, 1682, of Bristol, 1684, of Chichester, 1685; one of the 'Seven Bishops'; d. 1689.

Bust, to r.; black skull-cap; brown hair falling to neck, clean-shaven face; bands; white rochet, black chimere; dark warm grey background; painted in an oval spandrel; inscribed LD. BP. OF CHICHESTER and JOHN LAKE, BP. OF CHICHESTER. Canvas 29 × 24 in.

These portraits of the Seven Bishops committed to the Tower for refusing to read the *Declaration of Indulgence* in 1688 were bequeathed to the President's Lodgings by Dr. Thomas Turner, President from 1688 to 1714. His brother, Francis Turner, Bishop of Ely, was one of the seven. The heads are painted by one very undistinguished hand; they are directly based upon the set of portraits painted in a group of ovals now in the National Portrait Gallery. The group of heads was engraved by R. White, J. Drapentier, M. vander Gucht, and others.

(*President's Lodgings.*)

19

## WILLIAM SANCROFT

B. 1616; Fellow and Master of Emmanuel College, Cambridge; Dean of St. Paul's, 1664; Archbishop of Canterbury, 1677; led the 'Seven Bishops'; d. 1693.

Bust, to r.; black skull-cap; white hair, clean-shaven face; bands; white rochet, black chimere; scarf; warm grey background; painted in an oval spandrel inscribed twice over in black and in yellow letters with name and title. Canvas  $29 \times 24$  in.

(*President's Lodgings.*)

20

## THOMAS WHITE

B. 1628; member of St. John's College, Cambridge; Bishop of Peterborough, 1685; one of the 'Seven Bishops'; a Non-juror; d. 1698.

Bust, to r.; brown hair falling to neck; clean-shaven face; bands; white surplice and black scarf; warm grey background; painted in an oval spandrel. Inscribed twice over with name and title. Canvas  $29\frac{1}{2} \times 24\frac{1}{2}$  in.

(*President's Lodgings.*)

21

FRANCIS TURNER<sup>1</sup>

B. c. 1638; Fellow of New College; Bishop of Ely, 1684; one of the 'Seven Bishops'; d. 1700.

Bust, to l.; black skull-cap, dark-brown hair falling to neck, clean-shaven face; bands; white rochet and black chimere; painted in an oval spandrel, warm grey background; inscribed LD. BP. OF ELY and FRANCIS TURNER BP. OF ELY. Canvas  $29 \times 24$  in.

(*President's Lodgings.*)

22

## THOMAS KEN

B. 1637; Scholar of New College; Bishop of Bath and Wells, 1685; one of the 'Seven Bishops'; d. 1711.

Bust, to l.; black cap, white hair, clean-shaven face; bands; white rochet and black chimere; warm grey background; inscribed LD. BP. OF BATH AND WELLS, and THO<sup>s</sup> KENN BP. OF BATH AND WELLS. Canvas  $29 \times 24$  in.

(*President's Lodgings.*)

23

## WILLIAM LLOYD

B. 1627; educated at Oriel College; Bishop of St. Asaph, 1680; one of the 'Seven Bishops'; Bishop of Lichfield and Coventry, 1692, of Worcester, 1700; d. 1717.

Bust, to r.; grey hair to neck; clean-shaven face; bands; white

<sup>1</sup> See note to the portrait of John Lake, No. 18.

rochet; black chimere; dark warm grey background; painted in an oval spandrel; inscribed LD. BP. OF ST. ASAPH in black letters, and WILLIAM LLOYD BP. OF ST. ASAPH in yellow letters. Canvas  $29 \times 24$  in. (*President's Lodgings.*)

24

## SIR JONATHAN TRELAWNY

B. 1650; Student of Christ Church, 1669; Bishop of Bristol, Exeter, and Winchester; one of the 'Seven Bishops'; d. 1721. Bust, to l.; dark hair falling to neck, and showing on his forehead; clean-shaven face; bands; surplice and scarf; painted in an oval spandrel; warm grey background; inscribed twice over with the name and title of the subject. Canvas  $29\frac{1}{2} \times 24\frac{1}{2}$  in. (*President's Lodgings.*)

25

## JOHN COOKE

B. 1734; Scholar of the College, 1750; Fellow, 1763; D.D. 1782; President, 1783; Vice-Chancellor, 1788-92; added to the Buildings; d. 1823.

Three-quarters length, seated in the Vice-Chancellor's chair in the Sheldonian Theatre, facing the spectator; the head slightly to l.; close white wig, clean-shaven face; bands; black and scarlet D.D. gown with scarf over black cassock; his r. hand on his robe, his l. on arm of his chair holds a round velvet cap; dark architectural background. Canvas  $55 \times 42\frac{1}{2}$  in.

Presented to the College by the President, Thomas Case, before 1918. (*President's Lodgings.*)

26

## THE SAME

*By or after John Hoppner.*

Three-quarters length, seated facing the spectator in an arm-chair, the head turned slightly to l.; white bushy wig, clean-shaven face; white neckcloth and bands; full dress black and scarlet D.D. gown with scarf over black cassock and sash; his l. hand closed, rests on his knee; dark curtain behind to l. Canvas  $35\frac{1}{2} \times 27$  in.

A similar portrait by John Hoppner was engraved by C. Turner in 1811. (*Lecture Room, 1.*)

27

## THE SAME

Half length, seated facing the spectator, the head slightly to r.; short bushy white wig, clean-shaven face; bands; black and scarlet D.D. gown with scarf over black cassock; the fingers of



his l. hand lie hidden inside the fold of his gown; dark background. Canvas  $37 \times 27\frac{1}{2}$  in. (*President's Lodgings.*)

28

## SIR WILLINGHAM FRANKLIN

B. c. 1780; Scholar of the College, 1797; Fellow of Oriel; Judge of the Supreme Court of Madras, and Knighted, 1822; d. 1824. Half length, seated slightly to r.; long full wig, clean-shaven face; bands; Judge's robes; elbows on arms of his chair; his r. hand closed on lap, his l. on arm of chair; bookcase and curtain in background to r. Signature of subject let into the mount. Pencil drawing on paper,  $11\frac{1}{4} \times 9\frac{1}{4}$  in. or a facsimile.

Presented by the grandson of the subject Willingham Franklin Rawnsley, member of the College, 1864-8.

(*Lecture Room; 1.*)

29

## WALKER KING

*Sir Francis Chantrey.*

B. c. 1752; admitted to the College, 1768; D.D. 1788; Canon of Wells, 1791, of Canterbury, 1803; Bishop of Rochester, 1809; d. 1827.

Bust, marble, head turned to the l.; bald head, scanty hair at the sides, clean-shaven face; drapery over classical tunic; eyeballs slightly incised. Inscribed on the back WALKER KING D.D. BISHOP OF ROCHESTER, F. CHANTREY SC. 1820.

Presented to the College by the subject instead of an oil-painting which he had been invited to give<sup>1</sup> in 1818. (*Common Room.*)

30

## CHARLES ABBOTT, BARON TENTERDEN

*William Owen.*

B. 1762; Scholar of the College, 1781; Fellow, 1785; Recorder of Oxford, 1801; Lord Chief Justice, 1818; created Baron Tenterden, 1827; d. 1832.

Three-quarters length, seated slightly to l.; white full-bottomed wig, clean-shaven face; square bands; scarlet and miniver Judge's robes; collar of SS.; both hands, his l. holding a pair of white gloves, lie in his lap; architectural and dark red curtain background; sky through opening to r. Canvas  $55\frac{1}{2} \times 43\frac{1}{2}$  in.

Exhibited at the Royal Academy, 1819.

A copy of this picture is in the National Portrait Gallery.

<sup>1</sup> *Pelican Record*, ii, p. 111.

Engraved by S. W. Reynolds, 1820.

Presented by the Subject in response to a request from the College made in 1818.

Oxford Exhibition of Historical Portraits, 1906, No. 195.

Reproduced in *Historical Portraits*, iv. (Hall.)

31

### WILLIAM SCOTT, BARON STOWELL

*Thomas Phillips.*

B. 1745; Scholar of Corpus Christi College, 1761; Fellow of University College; Camden Professor of Ancient History, 1773; D.C.L. 1779; Judge of the High Court of Admiralty, 1798; raised to the peerage, 1821; d. 1836.

Three-quarters length, seated slightly to r., the head turned three-quarters to l.; white full-bottomed wig, clean-shaven face; white stock, lace bands, and ruffles; black robes; his r. hand holds papers, his l. rests on the arm of his red state chair; architectural and red curtain background. Canvas 55 x 43 in.

Exhibited at the Royal Academy, 1827.

Engraved by C. Turner, 1828.

Presented by the Subject in response to a request from the College made in December, 1818.

Oxford Exhibition of Historical Portraits, 1906, No. 204\*; and in *Historical Portraits*, iii. (Hall.)

32

### THOMAS BURGESS

*William Owen.*

B. 1756; Scholar of Corpus Christi College, 1775; Fellow, 1783; Prebendary of Durham, 1794; Bishop of St. Davids, 1803; founded St. David's College, Lampeter, 1822; Bishop of Salisbury, 1825; d. 1837.

Three-quarters length, seated three-quarters to l.; white bushy wig, clean-shaven face; silver-rimmed spectacles; white rochet, black chimere, and scarf; his l. arm rests on the arm of his chair, the hand hanging over the end, his r. hand turns the pages of a volume standing upon a table to l.; crimson curtain background. Canvas 56 x 44 in.

Exhibited at the Royal Academy, 1819.

Engraved by S. W. Reynolds, 1820.

Presented by the Subject in response to a request from the College in December, 1818, that 'the Bishop would favour the Society

with a portrait, a half length as the best size to suit its destination.'<sup>1</sup>

Oxford Exhibition of Historical Portraits, 1906, No. 190.

(Hall.)

33

## THE SAME

Bust, head turned slightly to r.; short wig, clean-shaven face; neckcloth, bands; gown and scarf. Wax bust without colour 6 $\frac{1}{4}$  inches high on stand.

Bequeathed to the College by Godfrey Faussett,<sup>2</sup> Exhibitioner of the College, Fellow of Magdalen, 1849, who died 1853. He married in 1853 the daughter of Dr. Thomas Bridges, President, 1823-43.

(Summer Common Room.)

34

## EDWARD COPLESTON

(PLATE XXXII).

*Attributed to Sir M. Archer Shee.*

B. 1776; Scholar of the College, 1791; Fellow and Tutor, 1795; Canon of St. Paul's, 1812; Provost of Oriel, 1814; Bishop of Llandaff and Dean of St. Paul's, 1827; d. 1849.

Three-quarters length, seated three-quarters to l. in a red arm-chair; small close grey wig, clean-shaven face; black chimere and scarf over rochet with black wristbands; both hands rest on arms of his chair, the l. holding white gloves lined with blue; architectural and dark red curtain background—the dome of St. Paul's seen through opening to l. Canvas 55 x 43 in.

Apparently a version with slight variations of the portrait by Sir Martin Archer Shee, exhibited at the Royal Academy in 1844. That portrait, however, engraved and published by Colnaghi in the same year, has a view of Llandaff Cathedral in the place of St. Paul's, and the Bishop, who wears his own hair and is rather bald, appears older than in the College picture.

(Hall.)

35

## THOMAS GRIMSTON ESTCOURT

*H. W. Pickersgill.*

B. c. 1776; entered the College, 1793; D.C.L. 1827; Burgess for the University, 1826; d. 1853.

Nearly whole length, seated facing the spectator in a red arm-chair, the head turned slightly to l.; head rather bald, grey hair, slight whiskers; white neckcloth and cravat; black coat,

<sup>1</sup> *Pelican Record*, ii, p. 71.

<sup>2</sup> Dr. Fowler states the bust was presented to the College by the Subject.

*Ibid.*





WILLIAM BUCKLAND by S. HOWELL  
*Corpus Christi College No. 36*



EDWARD COPLESTON by ? SIR M. ARCHER SHEE  
*Corpus Christi College No. 34*



waistcoat and breeches; dark grey stockings; watch-chain; both elbows on the arms of his chair, the hands clasped in front of him; to l. green-covered table on which lie a bundle of papers tied with red ribbon, an inkpot and pen; dark background. Canvas  $56 \times 44$  in.

Painted for the College and exhibited at the Royal Academy in 1839.

Engraved in mezzotint by G. Zobel, as a private plate. (*Hall.*)

### 36 WILLIAM BUCKLAND

(PLATE XXXII).

*S. Howell.*

B. 1784; Scholar of Corpus Christi College, 1801; Fellow, 1808; Professor of Mineralogy, 1813, Reader in Geology, 1819; Canon of Christ Church, 1825, Dean of Westminster, 1845; F.R.S.; d. 1856.

Half length, facing the spectator, the head turned slightly to r.; grey hair and whiskers; white collar, stock, and bands; full dress black and scarlet D.D. gown and silk scarf over black cassock; college cap in his l. hand before him; red velvet curtain background; Tom Tower in the distance to r. Canvas  $34 \times 27\frac{1}{2}$  in.

On the back of the frame is written in a contemporary hand 'Buckland, Canon of Christ Church, by S. Howell'. In another hand is added 'Lined out  $1\frac{1}{2}$  inches at the bottom of picture to raise the head. Sept. 1867. J. W.'<sup>1</sup> (*Lecture Room 1.*)

### 37 HENRY PHILLPOTTS

B. 1778; Scholar of the College, 1791; Fellow of Magdalen College, 1795; Canon of Durham, 1809-20, and again from 1831-69; D.D. 1821; Dean of Chester, 1828; Bishop of Exeter, 1830; d. 1869.

Three-quarters length, seated three-quarters to r. in a red arm-chair, the head turned nearly facing the spectator; grey hair, slight whiskers; white neckcloth and cuffs; black clothes; both arms rest on the arms of his chair, the r. hand holding an upright stick; a table on which are writing materials to r. Canvas  $43 \times 33\frac{1}{2}$  in.

The portrait was presented by the Subject about 1852. In the

<sup>1</sup> James Wyatt. The picture has been relined and put on a new stretcher, but the original signature on the ticket remains.



same year the Bishop presented his portrait, painted in his rochet and chimere, by J. P. Knight, to Magdalen College, in response to a request from that society. So early as 1832 a request for his portrait was made to the Bishop by the College.<sup>1</sup> (Hall.)

38

## JOHN CONINGTON

*Alexander Macdonald.*

B. 1825; Demy of Magdalen College; Fellow of University College, 1848; Corpus Professor of Latin and Hon. Fellow of the College, 1856; d. 1869.

Half length, seated in profile to l.; dark hair and whiskers; spectacles; turned down white collar, black tie in a bow; white shirt and cuffs; black gown over dark clothes; his r. hand on his leg, his l. elbow on arm of chair, the hand by his side holding a book lettered with the artist's signature, A. MACDONALD 1918. Pencil drawing on paper  $18\frac{1}{2} \times 13\frac{3}{4}$  in.

(Common Room.)

39

## HENRY OCTAVIUS COXE

*R. St. John Tyrwhitt.*

B. 1811; Educated at Worcester College; Bodley's Librarian; Chaplain of Corpus; Honorary Fellow, 1874; d. 1881.

Head in profile to r. looking down; white hair and whiskers, clean-shaven chin; white collar, coat indicated. Sepia drawing on paper, oval  $8\frac{1}{2} \times 6$  in.

Inscribed on the back 'H. O. Coxe, Librarian, Chaplain, and Hon. Fellow. Presented to C.C.C. by the Painter, R. St. John Tyrwhitt.'

(Lower Library.)

<sup>1</sup> A story concerning the gift was told by the Rev. H. O. Coxe, and is still remembered. Mr. Coxe met Bishop Phillpotts, then holding the 'Golden Stall' in Durham, and in residence. Hearing that Coxe was chaplain at Corpus, the Bishop said to him, 'I suppose, Sir, I am quite forgotten in my old College?' 'By no means! An engraving of your Lordship hangs in the Senior Common Room', replied Coxe, who did not add that the College was violently divided over the Gorham Controversy—then at its height—and that one party occupied itself in turning the Bishop's portrait face to the wall, while the other turned it back again. The Bishop was delighted and said 'Do you think, Sir, that the College would accept a portrait of me in oils?' The mezzotint published in 1851 by 'Mr. Walker' after a portrait by T. A. Woolnoth hangs now in the Common Room, and must have been a new acquisition if the story is true. A somewhat different version of the tale is told by Dr. Fowler in the *Pelican Record*, ii, p. 72.

40

## HENRY JOHN STEPHEN SMITH

*Sir Edgar Boehm.*

B. 1826 ; Fellow of Balliol College, Savilian Professor of Geometry ; Professor-Fellow of the College, 1873 ; d. 1883.

Bust, facing the spectator ; hair curling over ears, moustache and thick beard ; eyeballs incised ; gown and hood over ordinary clothes. Bronze, inscribed PROFESSOR HENRY SMITH.

The marble bust is in the Court of the University Museum, No. 723. It is signed and dated 1883.

Similar heads are in Balliol College and in the National Portrait Gallery. (*Common Room.*)

41

## THE SAME

*Alexander Macdonald.*

Three-quarters length, seated three-quarters to l. ; thick hair, heavy moustache, and beard ; white collar and shirt ; gown over ordinary clothes ; his r. hand holds a pamphlet which rests on his leg, his l. arm on arm of his chair ; writing table with books and papers to r., signed and dated A. MACDONALD 1884.

Posthumous portrait, pencil drawing on paper 18 x 14 in.

Presented to the College by Dr. Thomas Fowler, President.

(*Common Room.*)

42

## JOHN RUSKIN

*? A. Lucchesi.*

B. 1819 ; Gentleman Commoner of Christ Church ; Hon. Fellow of Corpus, 1871 ; Slade Professor of Fine Art, 1869 and 1883 ; d. 1900.

Medallion, head in profile to l. ; hair falling to neck, whiskers ; standing collar, stock, and tie, coat just seen ; wreath of wild olive leaves round the upper edge of the medallion surmounted by the words TO DAY. Plaster, coloured bronze 18 inches in diameter.

A copy of the medallion<sup>1</sup> representing the subject 'as he was in the "seventies,"' placed on the memorial at Friar's Crag on Derwentwater, which was unveiled October 6, 1900 ; but evidently there also the head is the repetition of an earlier work, or a reconstructed portrait.

(*Summer Common Room.*)

<sup>1</sup> See E. T. Cook's *Works of John Ruskin*, ii, p. 295. The medallion was reproduced in *Great Thoughts*, Feb. 1, 1892. *Ibid.*, xxxviii, p. 213.

PRINTED IN ENGLAND  
AT THE OXFORD UNIVERSITY PRESS



